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Rubinstein thinks it absurd to call a certain sonata of Beethoven's the "Moonlight Sonata." "Moonlight," he says, "calls for a musical expression of something dreamy, brooding, peaceful, melancholy, while the first movement of the C sharp minor sonata is tragic from the first bar to the last (the minor mode in itself indicates this)—means, therefore, a clouded sky and somber mood. The last movement is stormy, passionate, the opposite of peaceful moonshine—only the short second movement would perhaps allow the thought of momentary moonshine—and this sonata is universally known as the 'Moonlight Sonata'!"

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The graduating recital of Misses Jessie B. Allen and Doll E. Smith at the Forest Park University was an interesting affair. The young ladies were assisted by Mr. Arthur D. Weld, the well known baritone. All of the numbers were given without notes, and the composers represented were Beethoven, Chopin, Mendelssohn, Schutt, Wagner, and others. The elocution recital of Miss Powell's pupils occurred on the 25th of May, and was a veritable triumph for both teacher and pupils. As an elocution teacher, Miss Powell is one of the best ever seen here.

Hans Von Bülow divides all operatic composers into two classes. (1) Those who increase the repertory of the barrel organ, and (2) those who borrow from the repertory of the barrel organ.

M. Gounod is stated to be actively engaged upon the completion of his new opera, "Charlotte Corday," which is to be brought out next year at the Paris Grand Opera.

The Artists' Recital and President's Reception, which took place at the Forest Park University May 30th, was a notable event. The handsome grounds of the institution were covered with carriages which had conveyed people from all parts of the city to the occasion. The artists who took part were Miss Rungé-Jaucke, the soprano; Miss Powell, the elocutionist; Mrs. Worthington, the organist, and Profs. Paul Mort, and E. R. Kroeger, the director of the College of Music. The affair was a delightful one in every way, and was one of many similar entertainments given at the University.

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The Musical Herald

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JULY, 1893.

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DVORAK ON AMERICAN MUSIC,

And Replies by Well-known Musicians.

Dvorak says of American music: "I am now satisfied that the future of this country must be founded upon what are called negro melodies. They must be the real foundation of any serious and original school of composition to be developed in the United States. When I first came here last year I was impressed with this idea, and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil. They are American. These are the folk songs of your country, and composers must learn to think in them. All the great musicians have borrowed from the songs of the composers of their people. Beethoven's most splendid scherzo is based upon what might now be considered a skillfully handled negro melody. I myself have come to understand the characteristic tunes of the Bohemian peasants for hunts in my serious works. A musician thus gets into touch with the common humanity of his people. In the negro melodies of Americ I discover all that is needed for a great and noble school of music. They are pathetic, passionate, melancholy, solemn, religious, merry, gay, or what you will. It is the music that suits itself to any mood or purpose. When I was in England one of the ablest music critics in London complained to me that there was no distinctively English school of music, nothing like the great schools of early to the British mind and heart. I replied that the composers of England must first look for the themes of the melodies of Ireland and Scotland, instead of making them the essence of an English school. Somehow the Old Irish and Scotch melodies have not appealed to them. I hope it will not be so in this country, and I intend to do all in my power to call attention to this splendid treasure of melody you have. I did not come to America to interpret Beethoven or Wagner for the public. That is not my work. I would not waste my time on it. I came to discover what young Americans had in them, and to help them express it."

Prof. John K. Paine thinks that Dvorak greatly overestimates the influence that national melodies and folk songs have exercised on the higher forms of musical art. In the case of Haydn, Mozart Beethoven, Schubert and other German masters, the old folk songs have been used to furnish the germ motives and movements founded on such themes are exceptional in comparison with the immense amount of entirely original thematic material that constitutes the bulk of their music. For instance, how much of folk-song melody is there in Bach's great organ toccatas and fugues, in Handel's "Messiah," Beethoven's "Fifth Symphony," Mendelssohn's "Elijah," Wagner's "Lohengrin," Berlioz's "Romeo and Juliet?" In short, the vast majority of the works of the composers of different nations.

"But even if it be granted that musical style is formed to some extent on popular melodies, the question of what composers are to be classed according to geographical limits. It is not a question of nationality, but individuality. The individuality of style is not the result of imitation—whether of folk songs, melodies, the tunes of the birds, or Chinese or Digger Indians, but of personal character and inborn original ity. During life it carries its century musical art, and has served all national limits: it is no longer a mere question of Italian, German, French, English, Slavonic or American music, but of world music.

"Dr. Dvorak is probably unacquainted with what has already been accomplished in the higher forms of music by composers in America. In my estimation, it is a preposterous idea to say that in future American music will rest upon such an alien foundation as the melodies of a yet largely undeveloped race. That a good song use may be made of the negro melodies as themes for musical compositions, just as popular airs of any country may thus be used; and in future, no doubt, symphonic poems, cantatas, operas, etc., will be composed on American poetical subjects. Dr. Dvorak is not the only one who holds this narrow view about the future of American musical art, but it is incomprehensible to me how any thoroughly cultivated musician or musical critic can have such limited and erroneous views of the true functions of American composers."

B. J. Lang writes to the *Boston Herald* as follows:

"If by 'negro melodies' Dvorak means—and I presume he does—such songs as "Nobody Knows the Trouble," "Go Down Moses," "Sweet Jordan," "Gum's Children," etc., etc. I agree with him that "they are pathetic, tender," etc., etc., and that there are many of them well fit to be employed as themes for large and serious works; but when he says that 'the American musician must look to them for the future of our American composers,' which, if followed, might beget for the dark race of our Southern states and the island, what Liszt was for our Hungarian, Chopin for the Pole, and Dvorak himself has been for the Bohemians.

Wm. T. Mollenhauer sent the following to the *American Art Journal:*

The idea of using negro melodies as a basis for a new school of American composition is ridiculous. Such a school would not be so incipient and trivial that an American would be a hamed to derive his inspiration from such fresh, healthful source as negro is a negro and belongs to Africa, not to America. These so-called negro songs are not original; they were we would find them in their native and (which is not the case). They are derived from old Spanish Dutch, French and English ballads, reproduced by ear in a corrupted manner, and, moreover, many of them have been thumped out by chance on the piano by white people. The so-called negro songs, viz.: "Grandfather's Clock," "Sweet By-and-By," etc., etc., which were produced in a negro minstrel show, are not of musical science. Have we Americans so little faith that we must derive our inspiration for musical compositions from the negro, or from any one nation; but if you must have an American school of compositions, why not wait unless there is some philanthropic some forward and offer substantial inducements. We have proved ourselves to be fully capable as art—let it be composition, violin or piano. This would be an excellent time for some young artist to step forward and found such acknowledgment. 'They would strive to attain the highest summit in art. Every thing else would be tedious; you must be inspired by the real: you stop the progress: this future greatness. Inspire him with your approval, and we will soon have an educated negro to develop a new school. Joachim was non-committal, and thought the idea a good one, but might be misunderstood. Mr. Lang, of Boston, thought the plan worth trying, but feared that the simplicity of negro melodies "would not be found to be progressive enough." Mr. Paine: "The basis of all music must be classical works. Negro melodies could only be found the germ motives of such works." Mr. Dvorak or Richter could not realize the possibility of a future school of music emanating from a race simply in its infancy. They thought that the popular melodies of a country always influenced local composers, and that they sometimes give originality and native flavor to the future music of America.

MISS STRONG'S CONCERT.

The annual closing concert given by the pupils of Miss Strong, took place at Memorial Hall, which was beautifully decorated for the occasion. An international programme of exceptional merit was presented. The pupils included Misses Cora Fish, Mamie Knifen, Helene Phelps, Florence Hammon, Cora Fish, Mamie Knifen, Helene Phelps, Florence Hammon, Lola Pare, Florence Fayette, Florence Hayden, Mabel Myers, Mrs. Florence Atkinson and Master Richard Platt. These were assisted by Miss Rebecca Levy, contralto; Messrs. I. L. Scholey, violinist; F. Geers, violin; L. Mayer, viola; F. G. Anton, 'cello; and L. Mayer, Jr., double bass.

The entire programme was rendered with an ambition and thoroughness that did special credit to Miss Strong. The work selected for the occasion, consisted of the Mendelssohn Concerto, op. 16, F minor, aroused the enthusiasm of all present, and undoubtedly merited deserved ovation. She has remarkable technique and artistic finish, and an unfailing memory. Miss Baugh's excellence as a pianist has already won her high rank here, and a future of success and honor awaits her as virtuoso and teacher. Miss Lola Pare, Florence Hammon, Cora Fish and Mamie Knifen distinguished themselves to a high degree through their splendid playing.

Paderewski, before leaving New York, sent a large picture of himself with his autograph to his old friend and classmate, Victor Ebling.

MISS MAHAN'S RECITAL.

Miss Mahan and her pupils, assisted by the distinguished soloists, Miss Cora Kaufmann, soprano; Mr. Little, contralto; Mrs. Welsh, harpist; Mr. Tyzer, baritone; and Mr. Pesold, violinist, gave a very fine concert at the Third Baptist Church before a large and cultured audience. The programme was of a very high order and made great exacting demands upon the executants, which were fully met. Misses Ella Beers, Margaret Wetmore and Miss Hemenway played in admirable style and received the warmest applause. Mrs. Richer and Miss Avery, in a grand organ duo, and Miss Avery, in organ solos by Bach and sebastian, were received with well merited enthusiasm. The pupils showed remarkable intelligence and ability in genuine work, and Miss Mahan, who is one of our leading pipe organ teachers, has every reason to be proud of them.

FOREST PARK UNIVERSITY.

The commencement exercises of this popular institution were held at the First Presbyterian Church, this city. They were in every respect worthy of the high reputation of the University, and it was with the greatest pleasure the splendid audience present gave its attention to the class of nearly fifty fair and cultured young ladies. The graduates were: College course, Celia C. Ewing, Louisburg, Kansas; Music, Ella B. Brownell; college of Music, Jessie B. Allen, sixth grade; Doll E. Smith, fifth grade.

A special feature of the programme was the music by pupils of Ernest R. Kroeger, Paul Marti and Miss Ruegg-Jenke; Misses Doll E. Smith, Marjorie Ritchie, Rosina Simmons and Pearl Hutchinson distinguished themselves for splendid work, and won the four free scholarships offered in vocal and instrumental music. Mrs. Anna Smith Cairns, the able and energetic head of the University, is to be congratulated upon the excellent results of the past year's work.

CITY NOTES.

Miss Marie Dupont, soprano of the Second Presbyterian Church, was married on the 13th ult. to Geo. B. Emmons.

Miss Marion Ralston composed the class hymn this year at Mary Institute. It is a very pretty and creditable composition.

Mr. Robyn's new opera, "Ingomar," has proved a brilliant success—a credit both to the author and to St. Louis. We hope to hear it again at an early date.

Mrs. Kate J. Brainard, of Webster Groves, is teaching a few private pupils. Her days in St. Louis are Tuesdays and Fridays.

Miss Nellie Paulding, assisted by her pupils, Misses Florence Brenneisen, Susie Doerr, Bertha Hely, Dick Jard, Bessie Morrison, Edwards and Ella Spurr and Master Willie Doerr, gave a very successful piano recital at her residence, 3014 Easton Avenue.

Miss Rebecca Levy, who assisted in Miss Strong's concert in Memorial Hall, has a contralto voice of beautiful quality, and well schooled. She is a pupil of Mr. Robert Goldbeck, organist of the St. Louis Conservatory of Vocal Music, 2627 Washington Avenue.

Hosmer Hall, the well known Day and Boarding School for Girls, at 3512 and 3514 Locust Street, held its very successful commencement exercises at the First Congregational Church. This school is reputed one of the best of the kind in the West. It has a Primary, Intermediate, Academic and Collegiate Literary Department Its certificate admits to all eastern colleges. Many lectures are engaged for modern languages. The Music Department is in charge of Prof. A. O. Epstein, the well known pianist, organist and teacher. Misses Shepard and Mathews are principals.

Schneider's Garden.—This favorite garden has been made one of the pleasantest resorts in the city, and under the management of the popular baritone, John E. McWade, is presenting a very attractive holiding the best talent of artists, Addie Cora Reed, Ada Somers McWade, Mathilde Cottrelly, John E. McWade, Harry Lee, Ed. Gardner and Ben Livingwood. These names give assurance of the best work, and, with a selected chorus and splendid orchestra, leave nothing to be desired. Ludwig Lauterer, of the Garden, is receiving congratulating themselves on the rare treats offered, and know no better place to spend a delightful evening.

Miss Katharine Avery, who received the gold medal at the Beethoven Conservatory Concert, is a pupil in the organ department under Miss Mahan.

Mrs. Broadus' concert, for the benefit of the *Post-Dispatch* Summer Camp Fund, was a gratifying success, artistically and financially.

J. J. Voelkoecke, the popular director of the Franz Abt Mannerchor, was presented on the 4th inst. with a handsome gift, on with diamond setting. Mr. Voelkoecke, who is also organist at St. John's Catholic church, was made the recipient of an elegant silver pitcher by members of the choir, who gathered at his house and indulged in a good time.

The marriage on the 14th ult. of Miss Mamie Timmerman, the beautiful daughter of Mr. and Mrs. J. H. Timmerman, to Mr. Louis Retter, the popular young teacher and composer, was one of the events of the season. The ceremony and reception were elaborate, and many congratulations were received the happy couple before their departure for the East and the World's Fair. On their return Mr. and Mrs. Retter will be at their new home, 4348 Castleman Avenue.

Concert players looking for a beautiful and effective piano piece should have the "Alpine Storm," by Charles Kunkel, price $1.00, or "Southern Jollifications," a typical plantation scene, by the same author, price 60 cents.

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Paris is becoming sensible at last on the Wagner question. It ought to be ashamed of itself for having so long opposed "The Music of the Future" because its composer was a German. There cannot be nationality in art.

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Vladimir de Pachmann, the noted pianist, has been re-engaged by the firm of Chickering & Sons for a short series of concerts, to begin early in October. It is believed that the public interest in good piano play ng is great enough to make M. de Pachmann's uncommon performances of Chopin's music very attractive.

For the first time in San Francisco a Chinese woman is appearing on the stage. Sue-Ie-Fong-Kow, a seventeen year old maiden, who is now nightly seen at the Washington Street temple of Celestial drama. She was born in Los Angeles, where she made several appearances in a small theatre.

Rubinstein says he does not care for Wagner or Brahms. There are many who share his indifference to Brahms.

The Boston *Globe* obtained the opinions of several prominent musicians on the necessity of going to Europe to obtain a thorough musical education. Views were obtained from John K. Paine, E. A. MacDowell, Arthur Foote, George W. Chadwick, Arthur Nikisch and Bernard Listemann. They were unanimous in advising students not to go to Europe. Only one even suggested that it might be well to go abroad for some advanced study.

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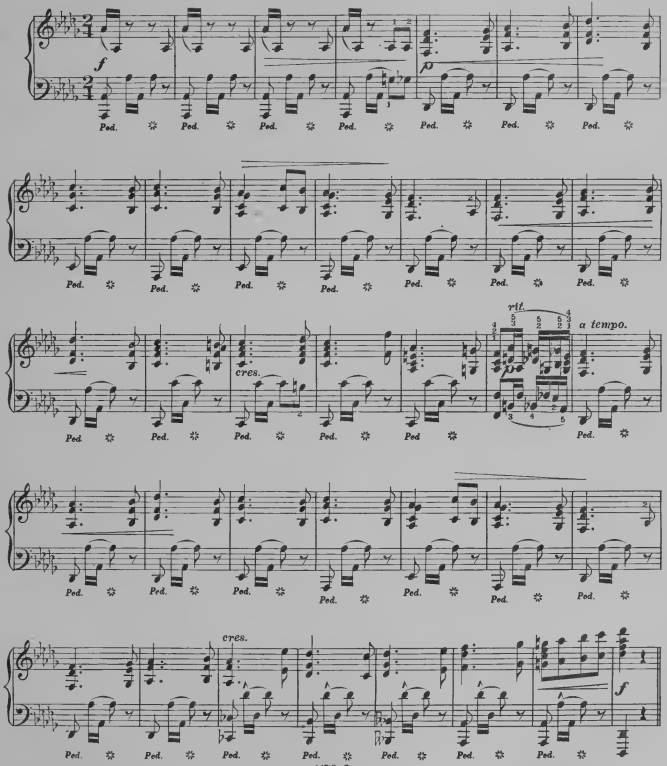

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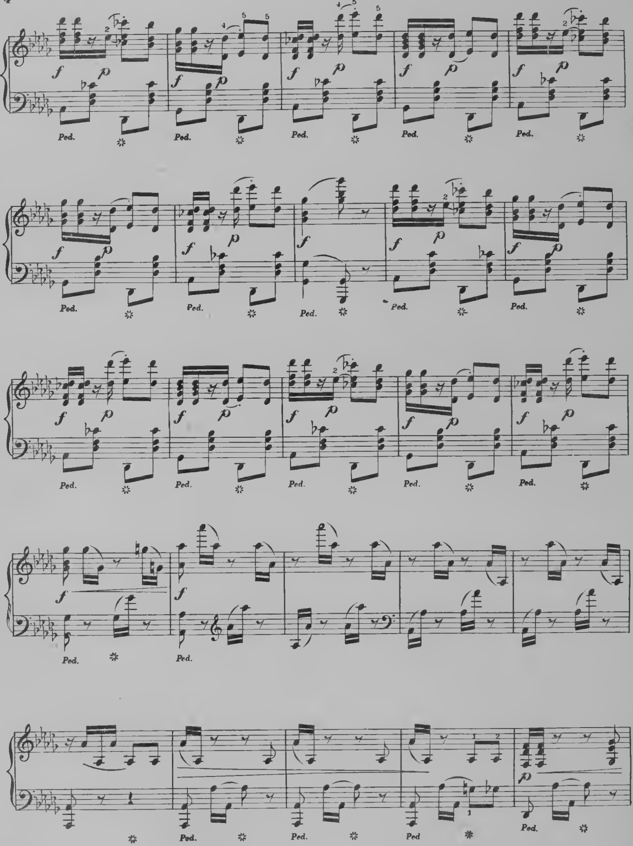
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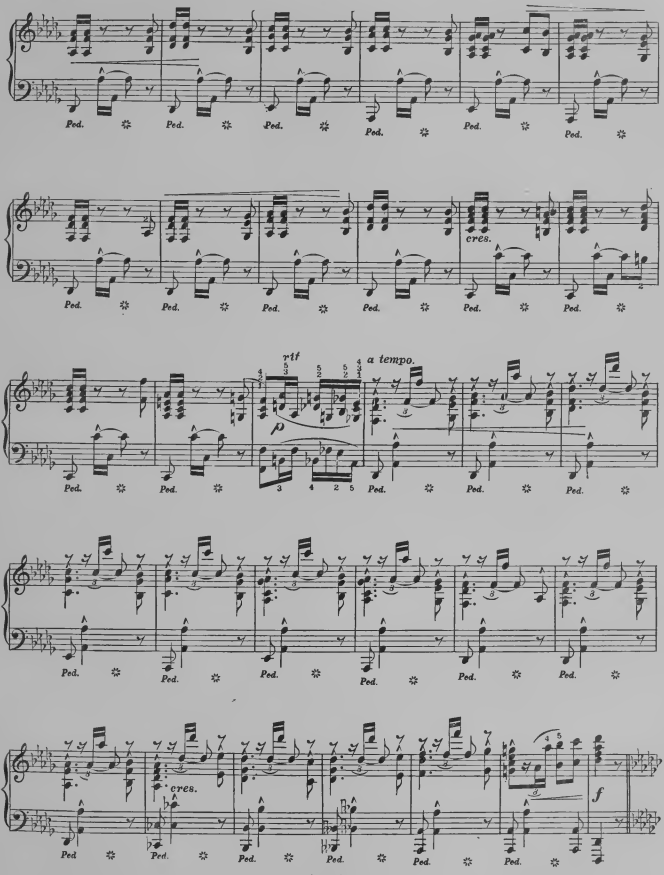
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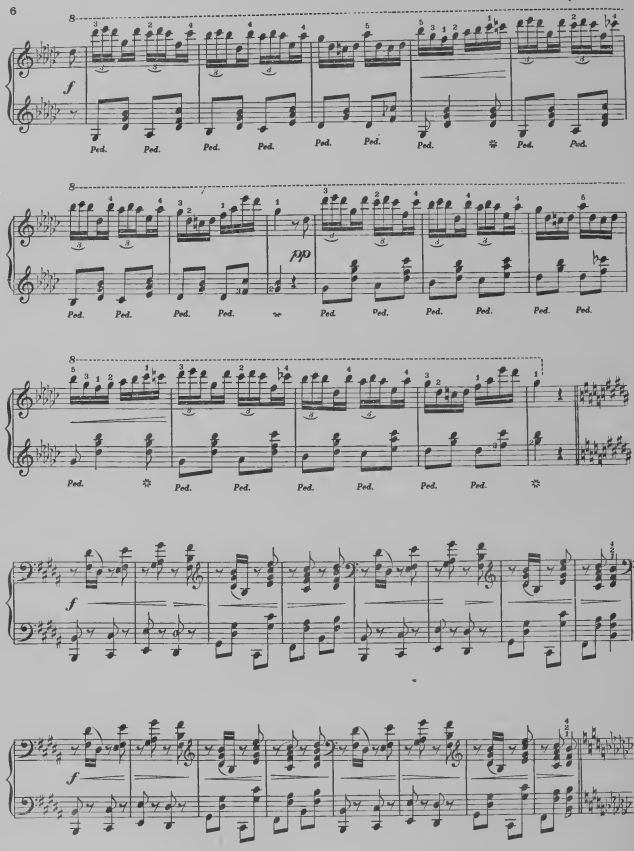
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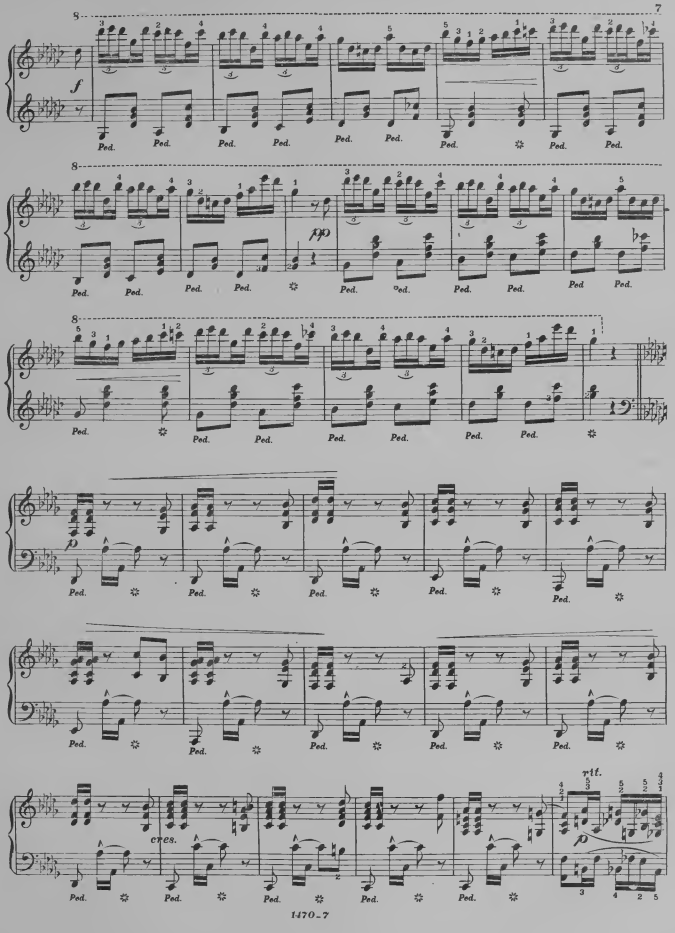
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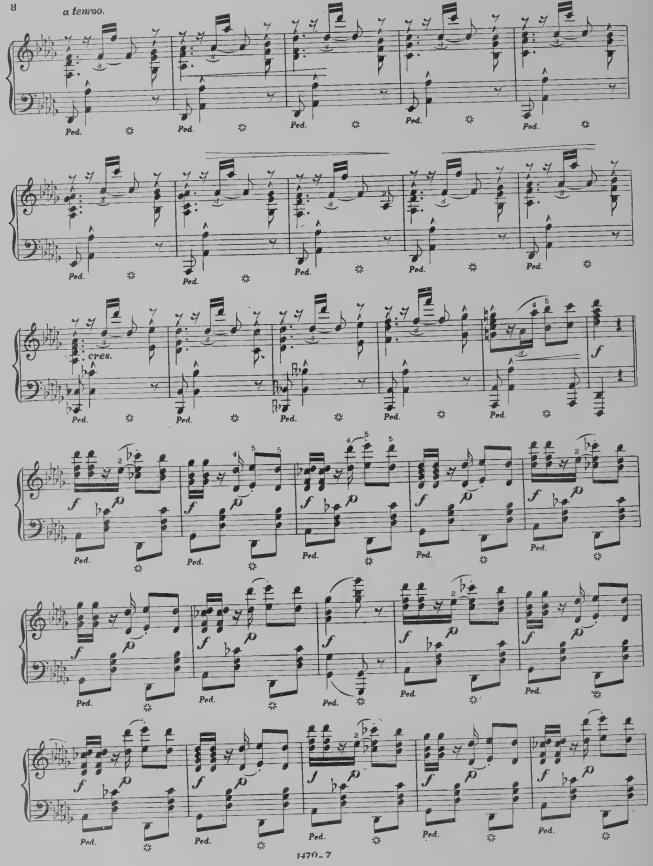
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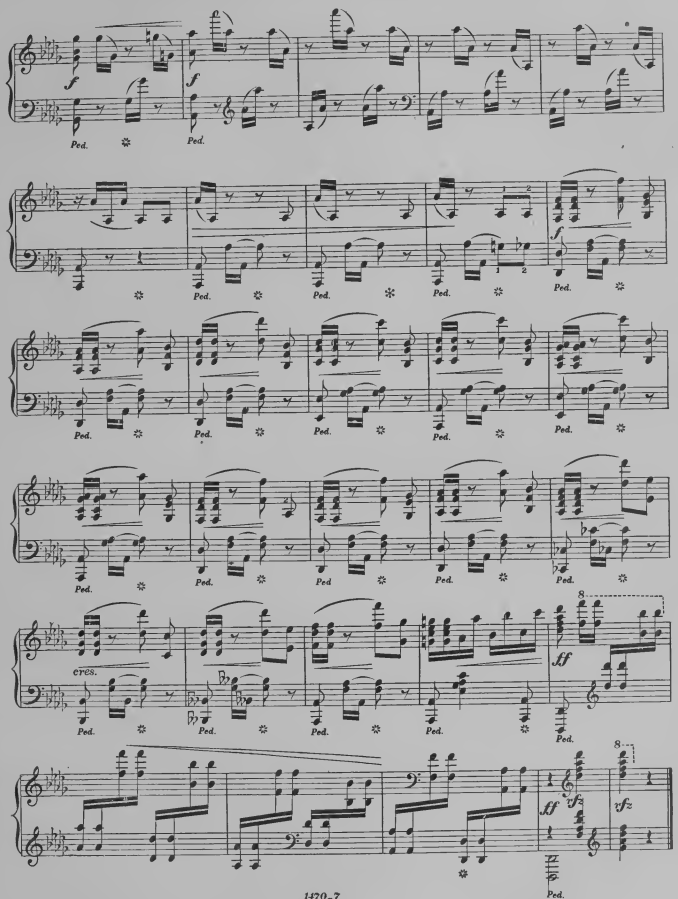
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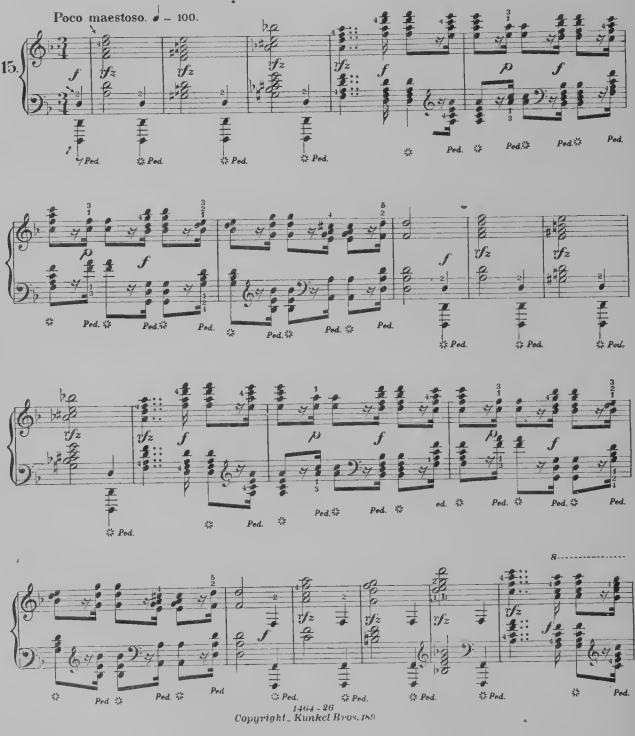

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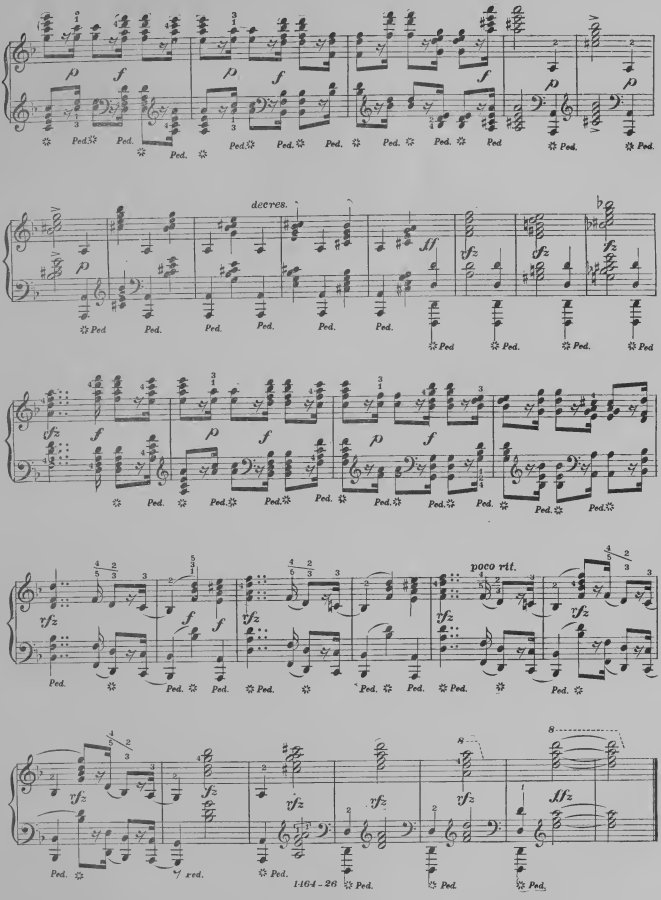
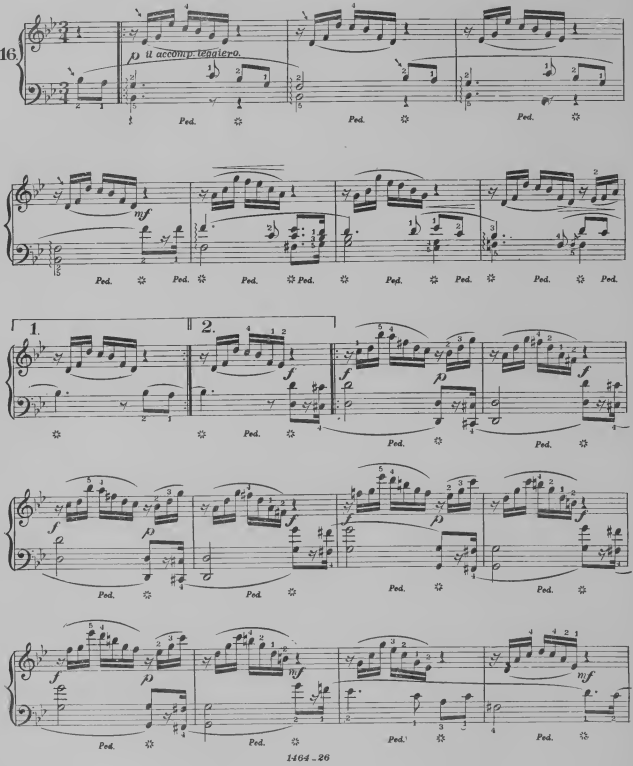

decres.
poco rit.

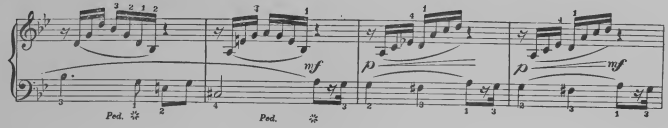
I'LL FOLLOW THEE.

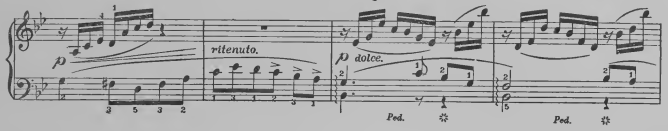
ICH FOLGE DIR.

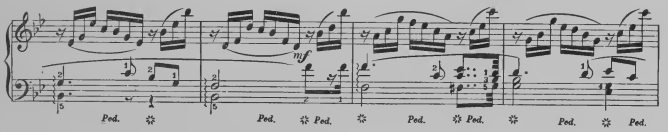
Song without words.

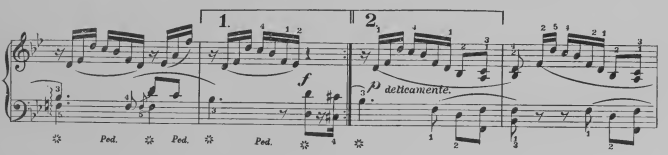
Andantino con tenerezza. ♩ = 104.

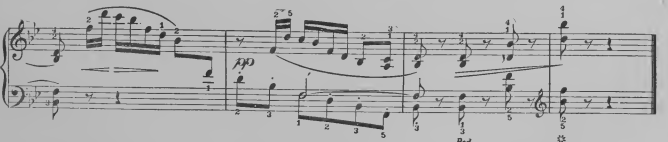



mf
Ped.
Ped.
p
mf


a tempo.
p
ritenuto.
p dolce.
Ped.
Ped.

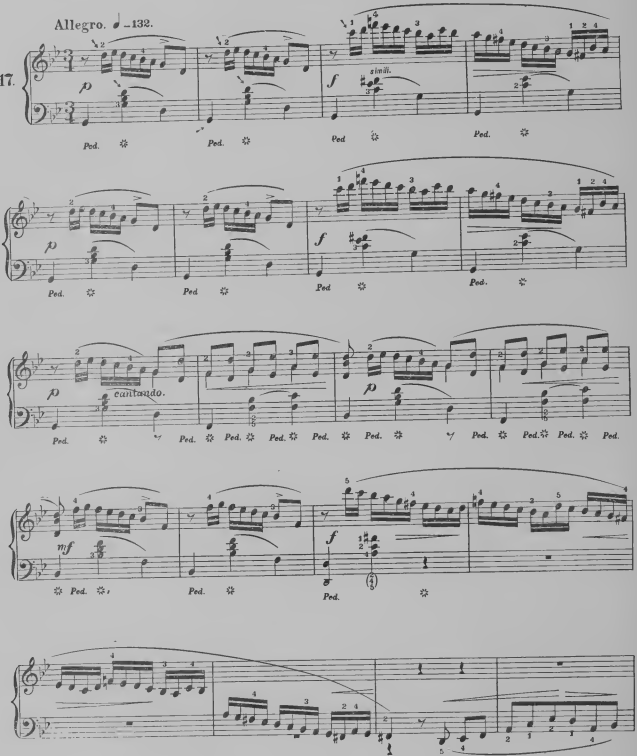

mf
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

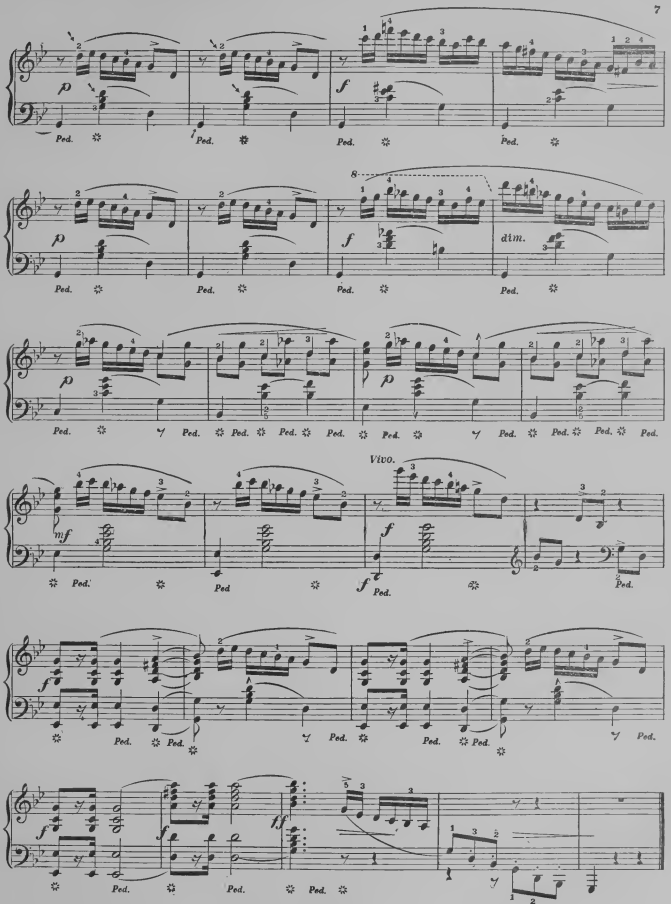

1.
2.
f
p delicamente.
Ped.
Ped.
Ped.


pp
Ped.

AT EVE.

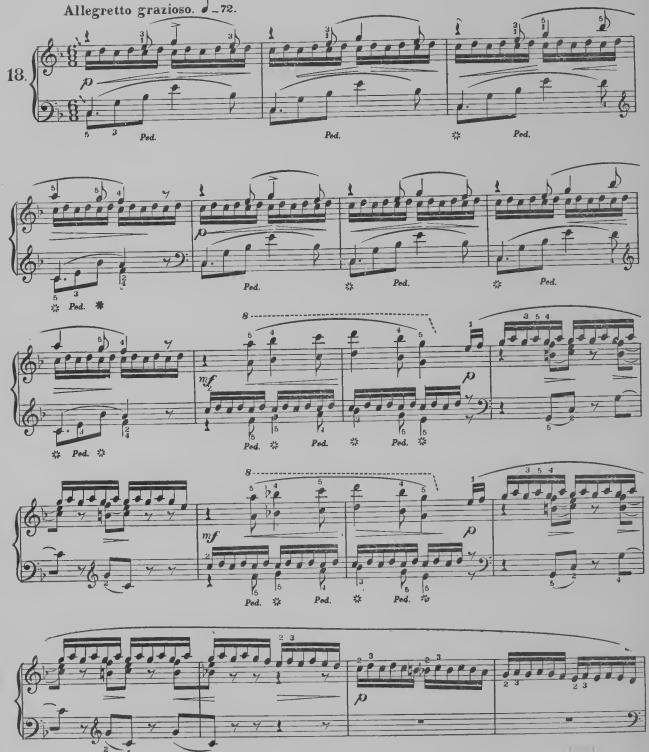
DES ABENDS

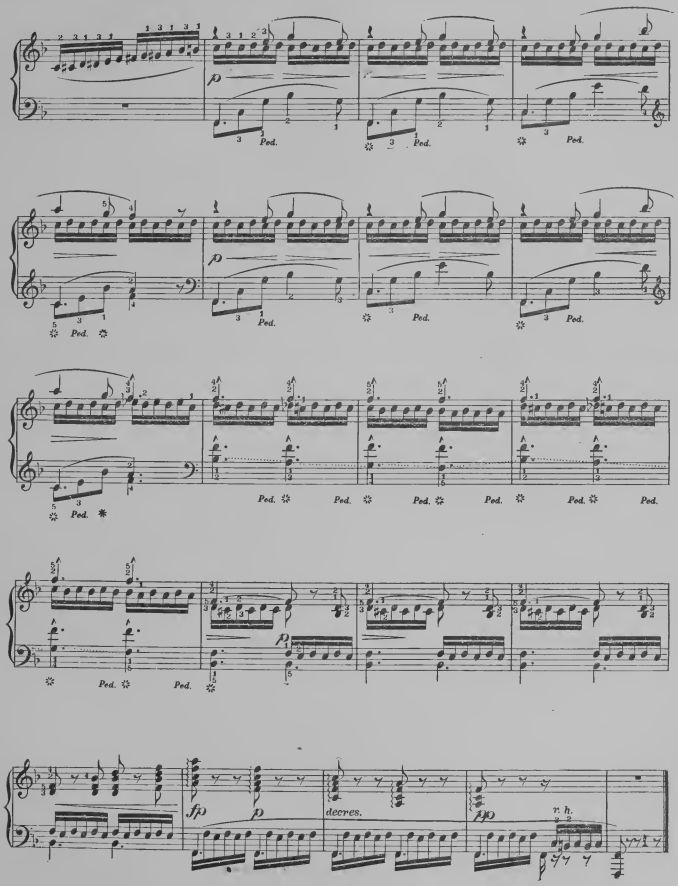



p
Ped.
f
dim.
Vivo.
mf
ff

MURMURING BROOKLET.

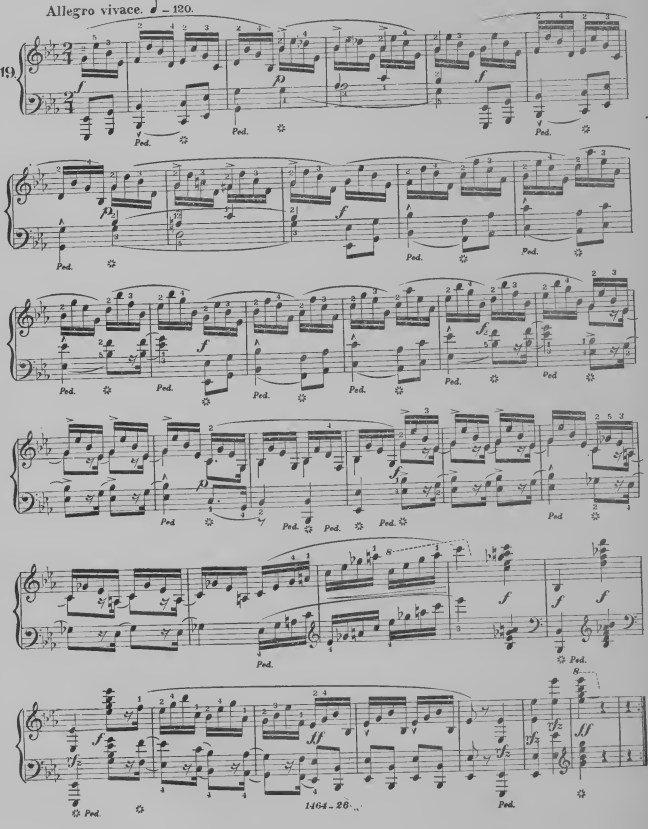
MURMELNDES BÄCHLEIN.




p
Ped.
fp
decres.
pp
r. h.

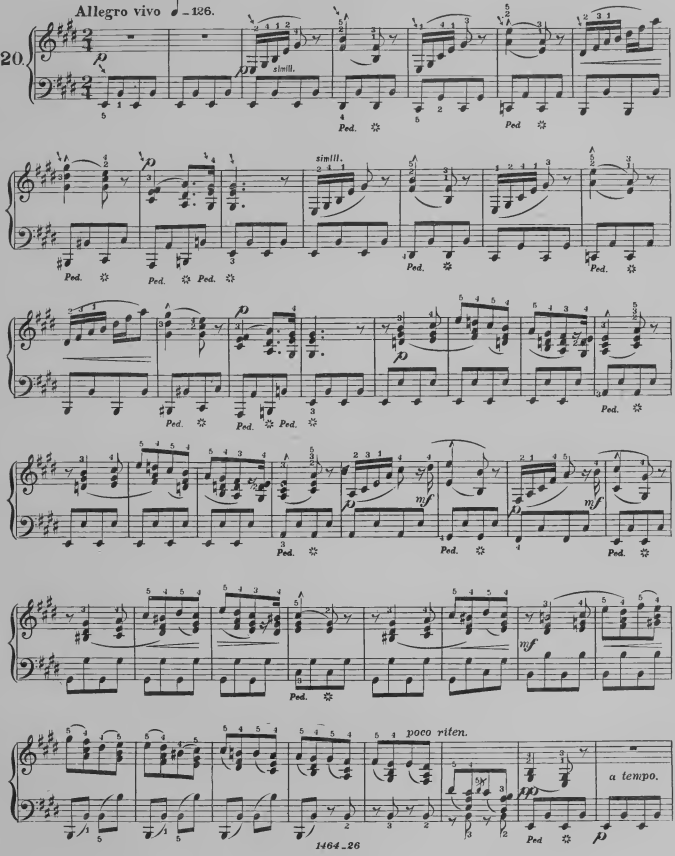
HUNTERS JOY.

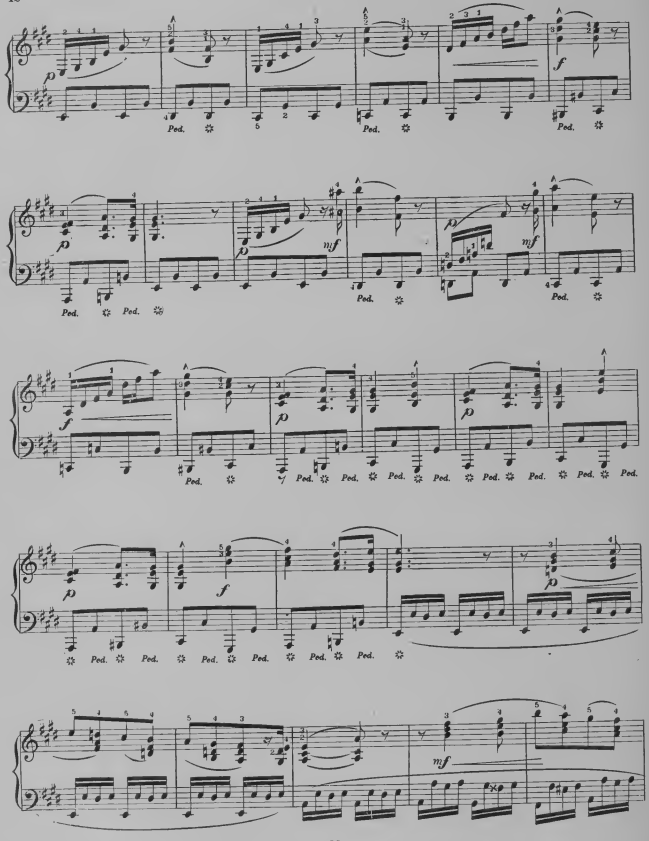
JÄGERSLUST

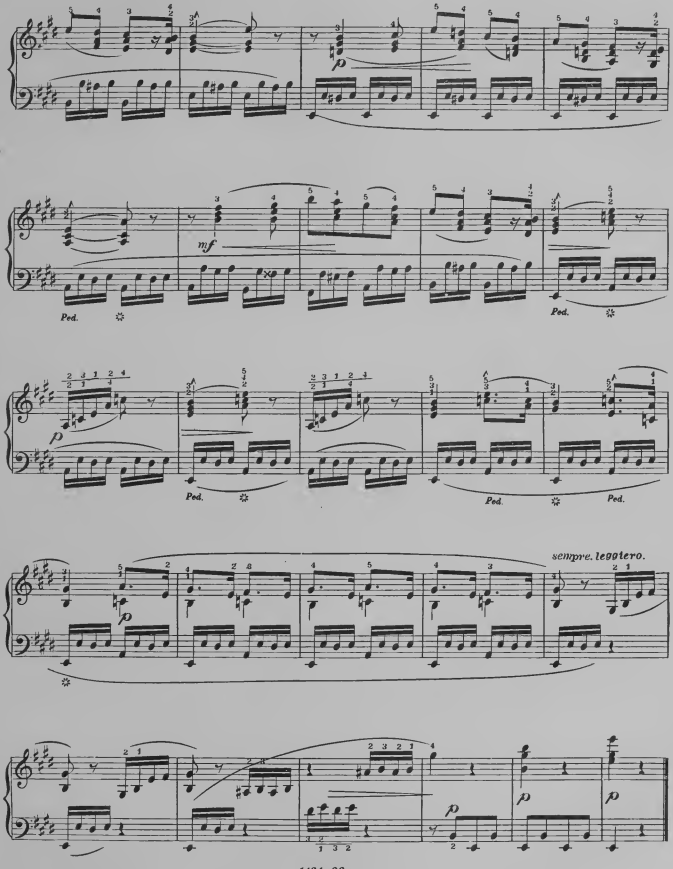


IN THE COUNTRY.

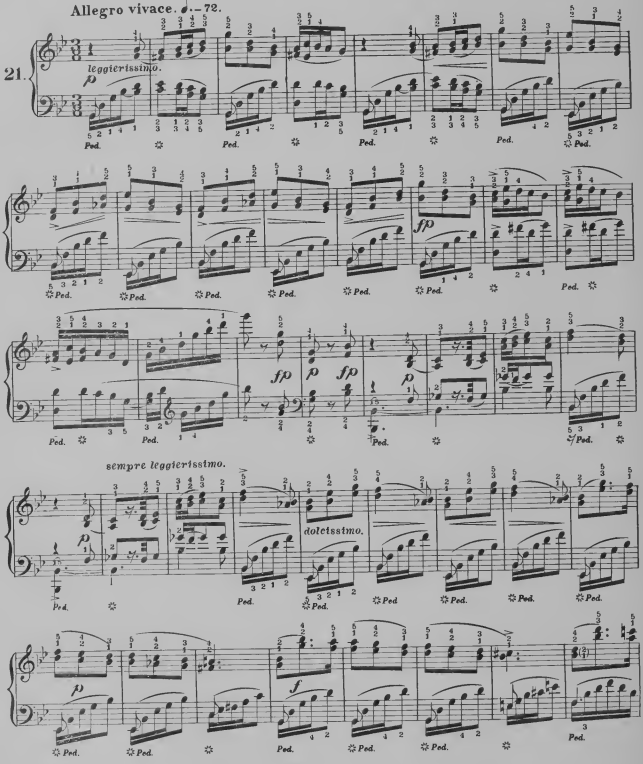
AUF DEM LANDE.

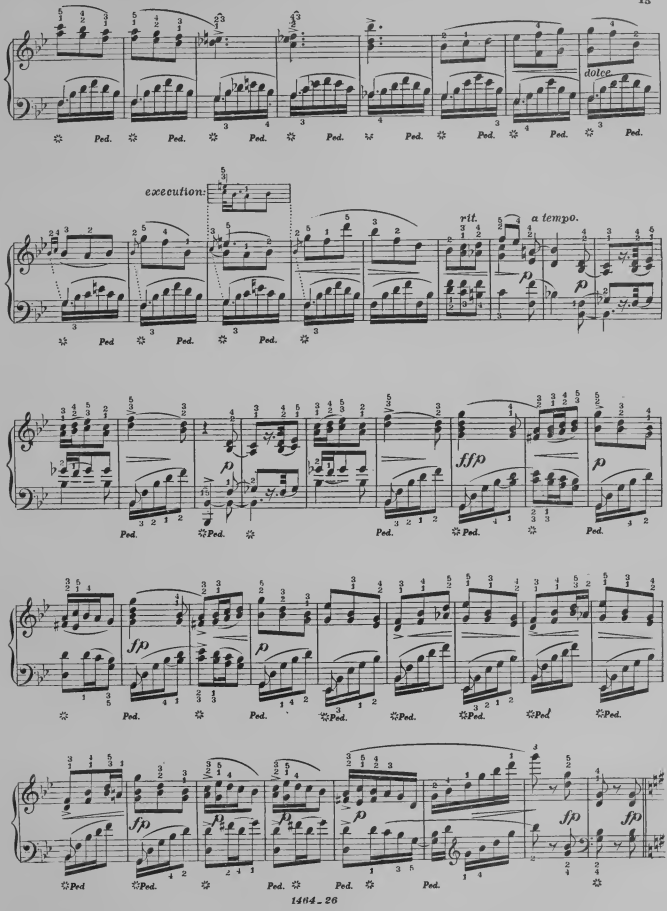


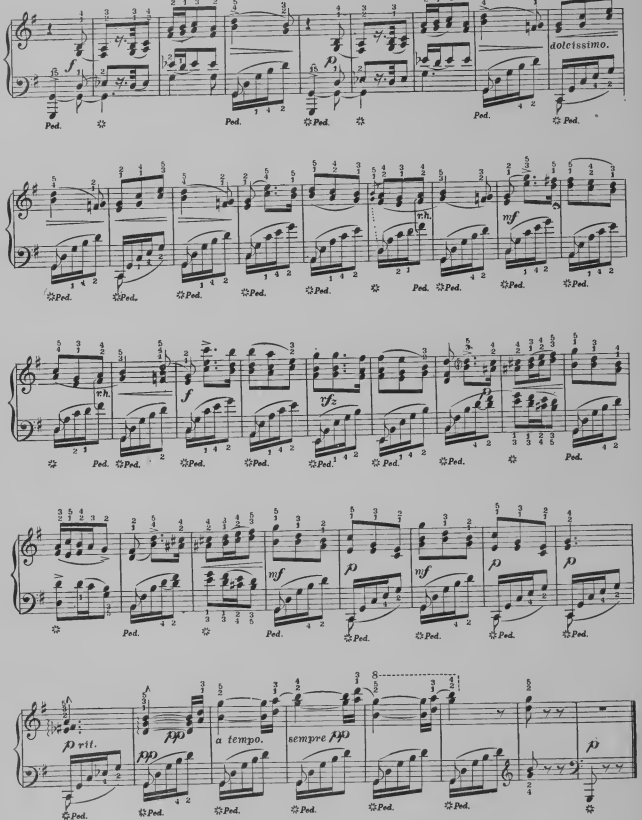

p
Ped.
f
mf


p
mf
Ped.
Ped.
Ped.
Ped.
Ped.
sempre, leggiero.
p
p
p
p

GONDELLIED.

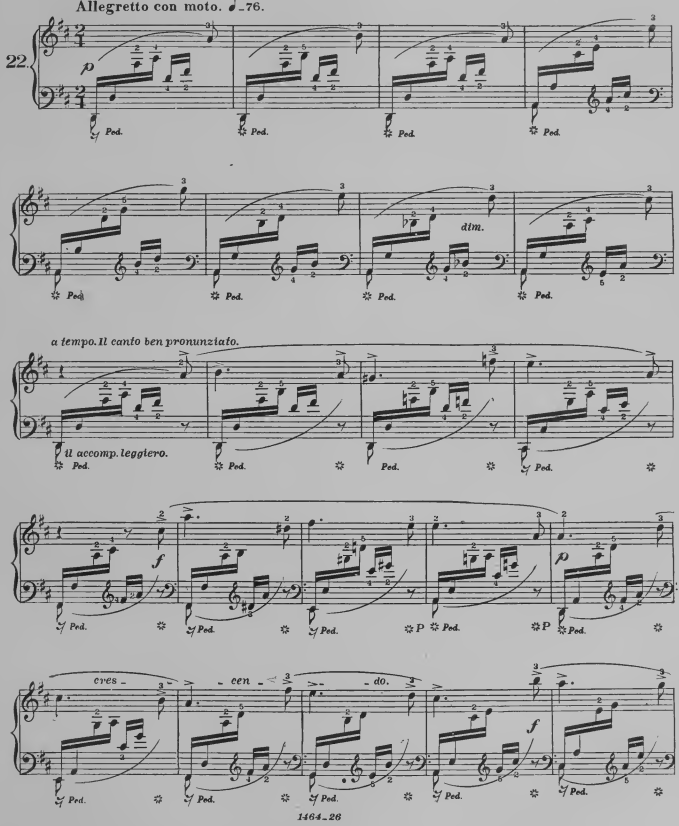

Allegro vivace. ♩.= 72.
21.
leggierissimo.
p
Ped.
fp
sempre leggierissimo.
dolcissimo.
f

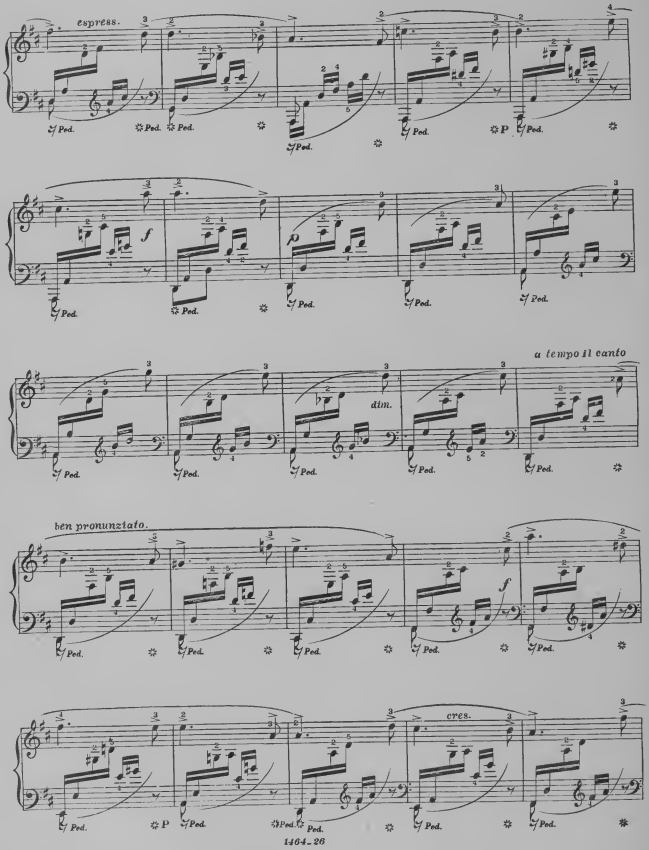

dolce
execution:
rit.
a tempo.
Ped.
ffp
fp

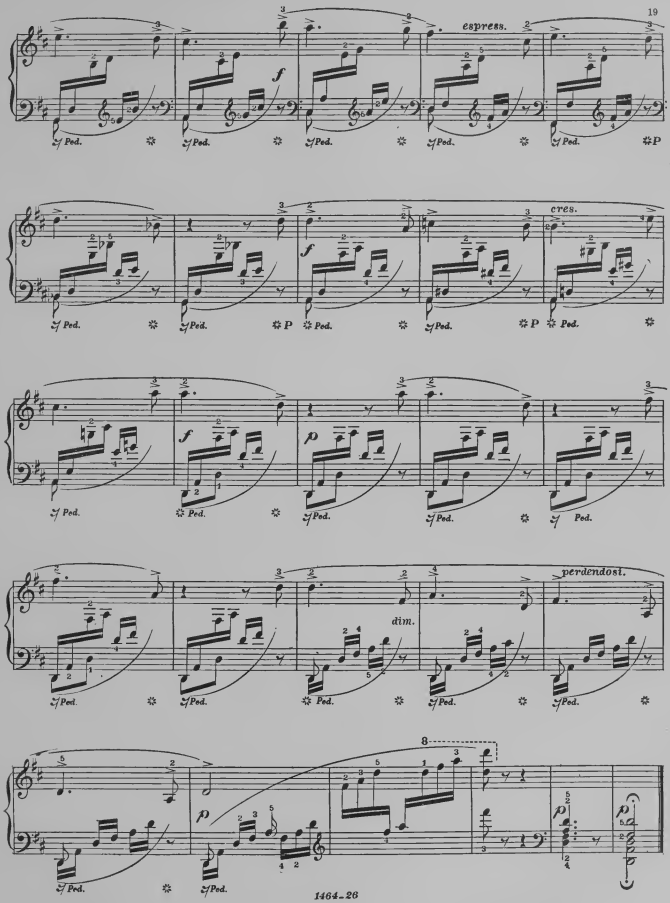

dolcissimo.
a tempo.
sempre pp
rit.

LOVE SONG.

LIEBESLIED.

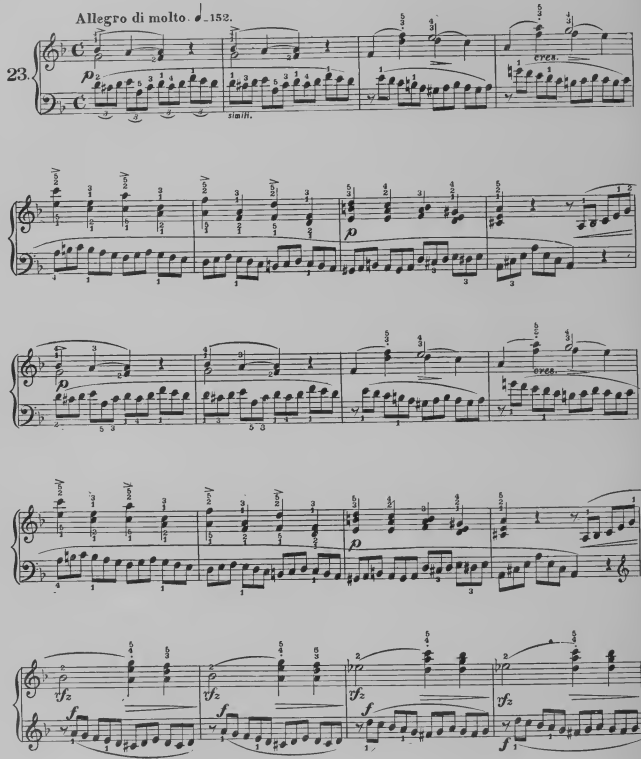


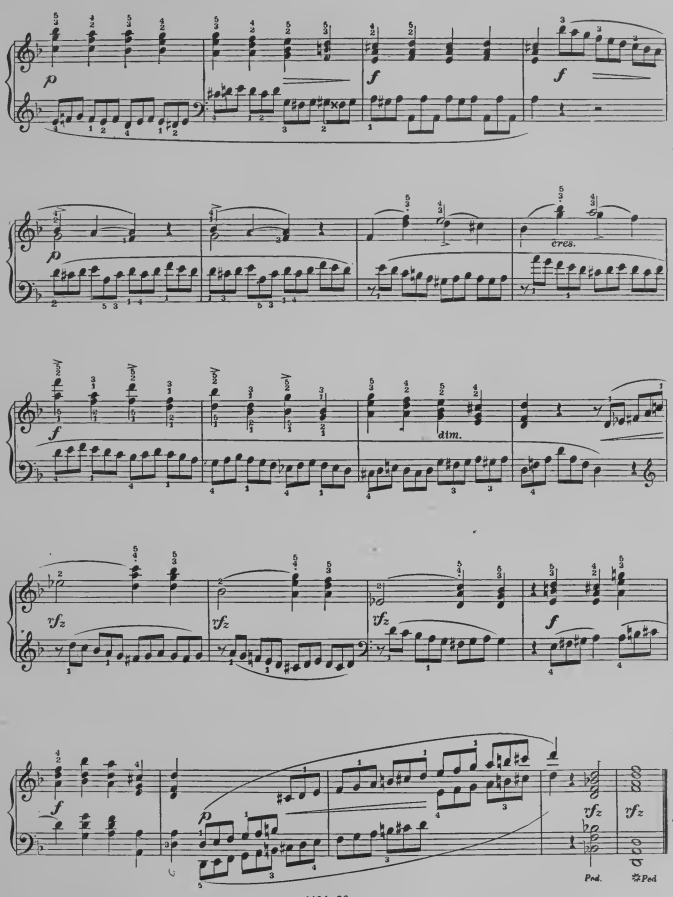

espress.
Ped.
f
p
dim.
a tempo il canto
ben pronunziato.
cres.
P


espress.
cres.
perdendosi.
dim.
Ped.

WILL O THE WISP.

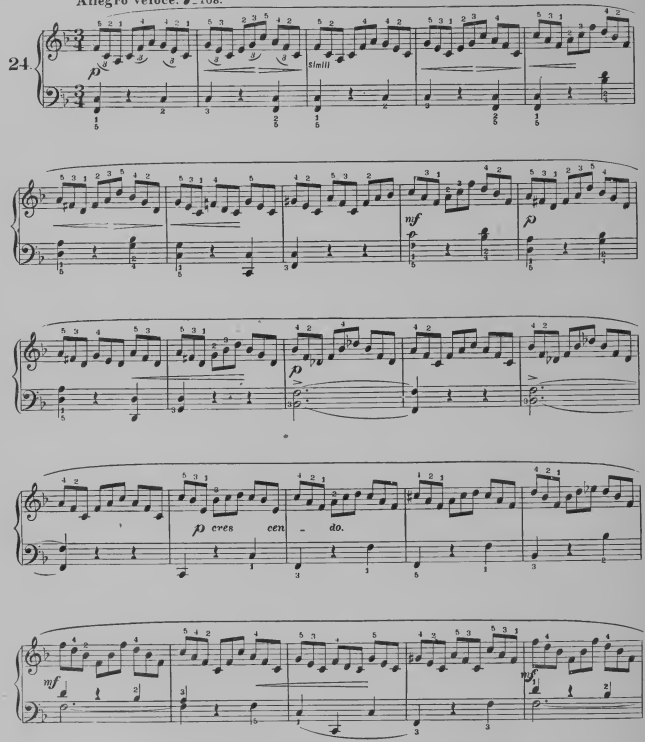
IRRLICHT.

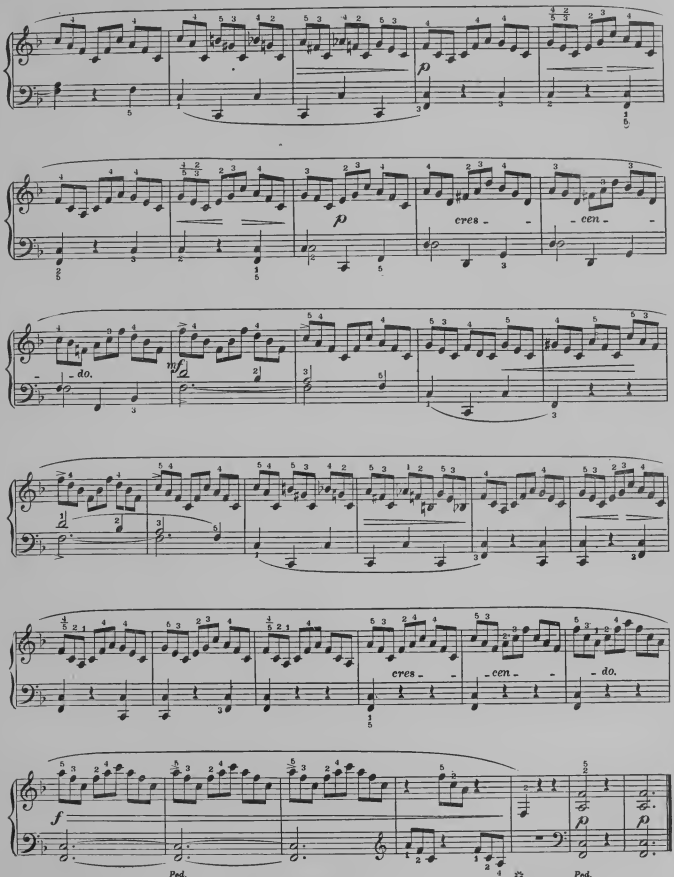



p
f
f
p
cres.
f
dim.
yfz
yfz
yfz
f
f
p
yfz
yfz
Ped.
Ped.

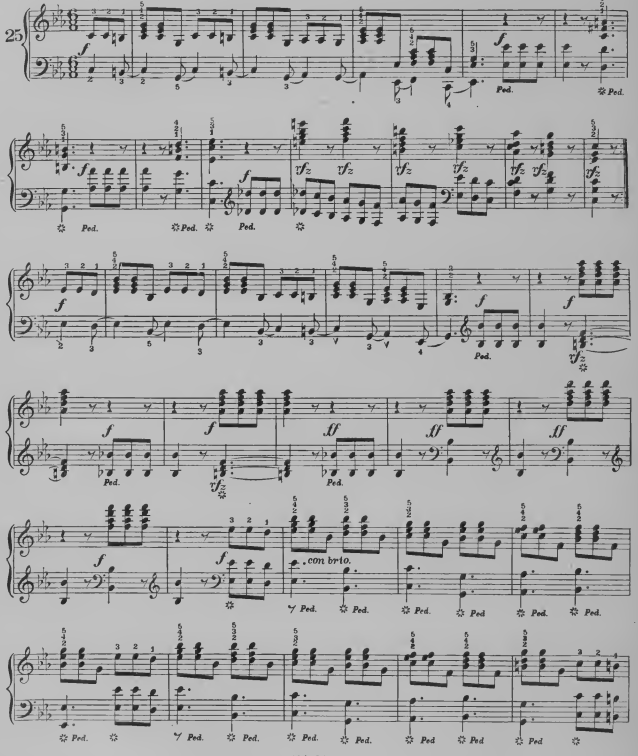
WHISPERING ZEPHYRS.

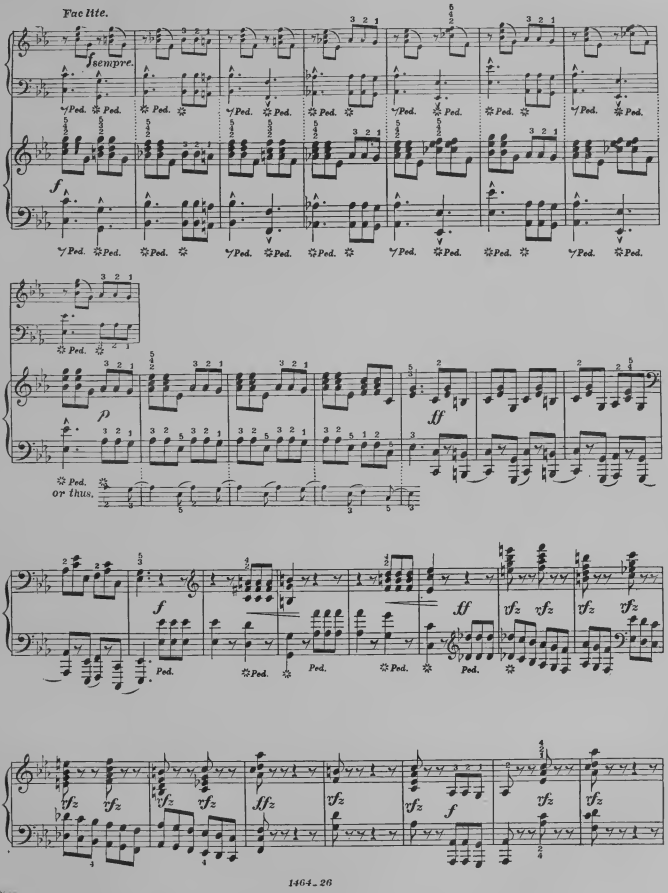
FLÜSSTERNDE ZEPHYRE

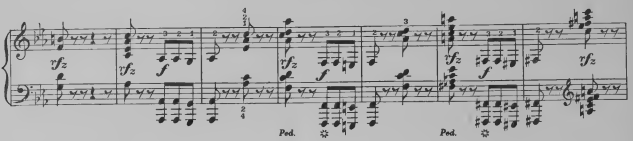


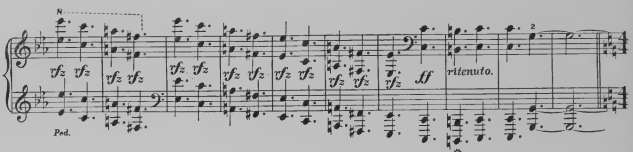

p
cres - - cen - -
do.
mf
cres - - cen - - do.
f
Ped.
Ped.

FINALE.

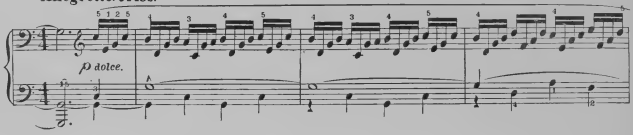


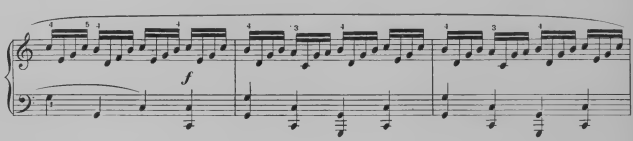

Fac lite.
f sempre.
Ped.
f
p
ff
or thus.
rfz
ffz

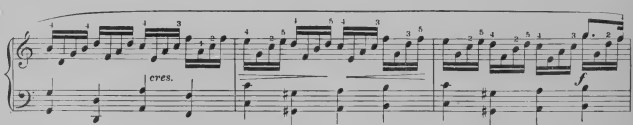


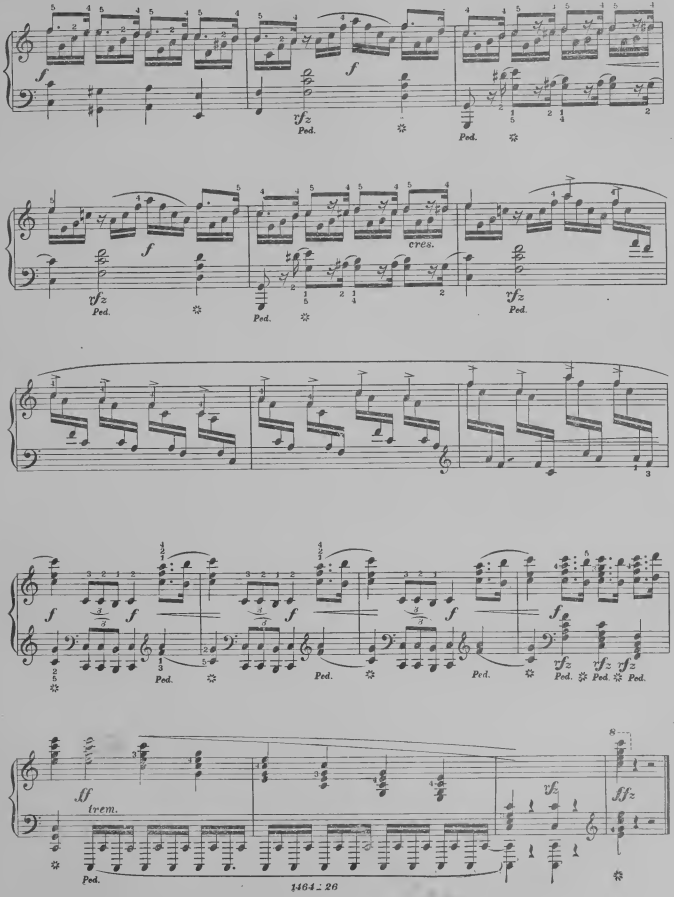


Allegretto. ♩= 138.








f
fz
Ped.
cres.
ff
trem.

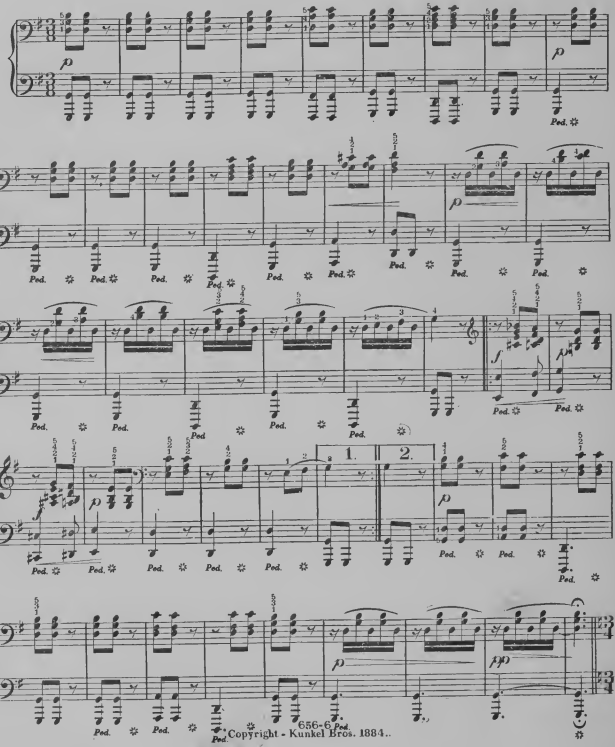
IL TROVATORE

(Verdi.)

Carl Sidus, Op. 125.

Secondo.

Andante ♪ = 72.



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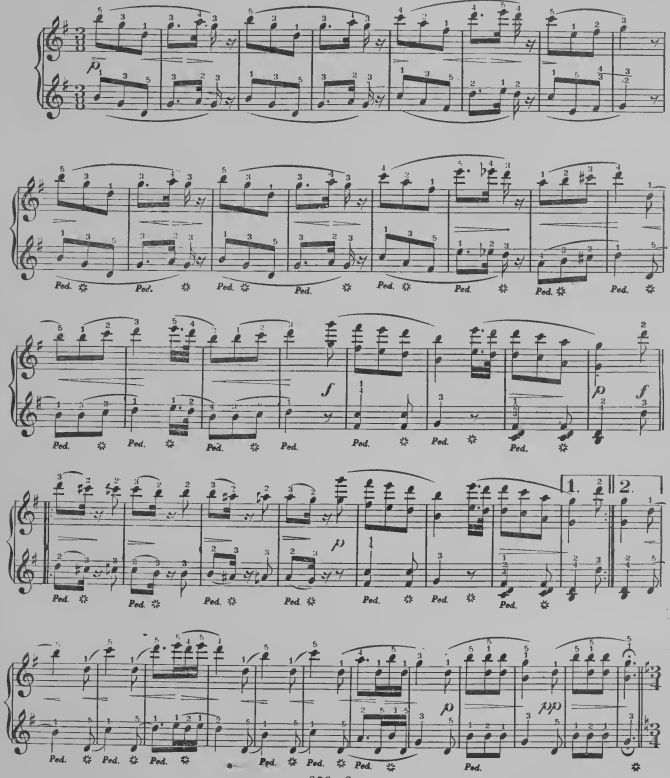
IL TROVATORE

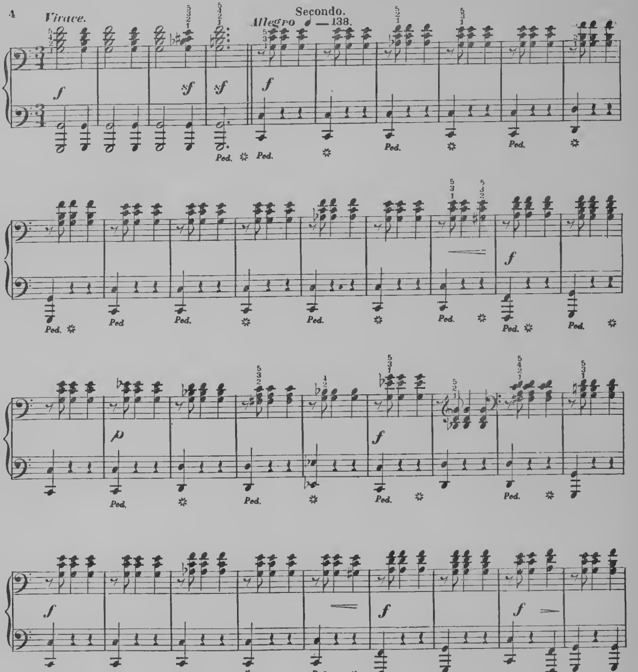
(Verdi.)

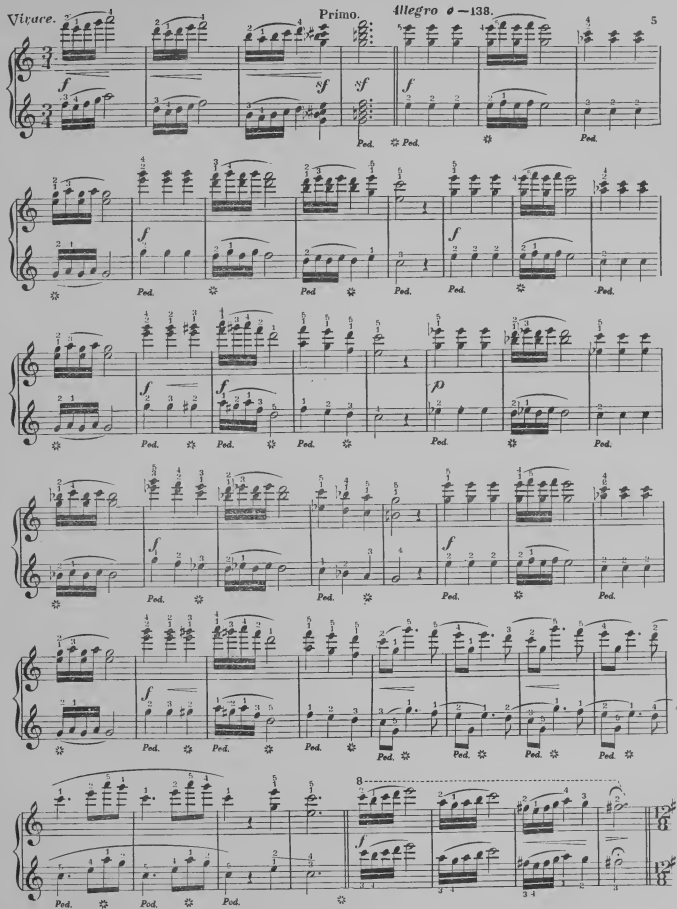
Carl Sidus Op. 125.

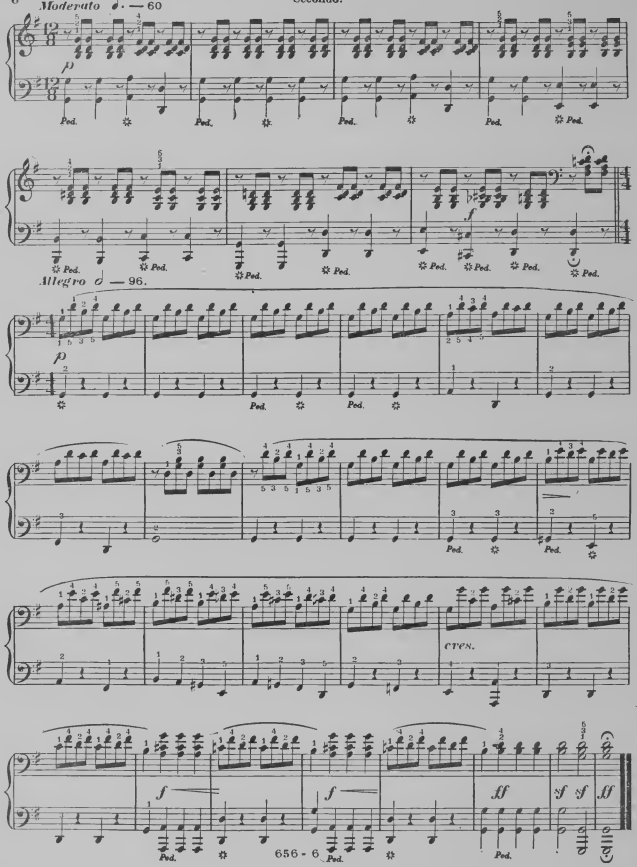
Primo.

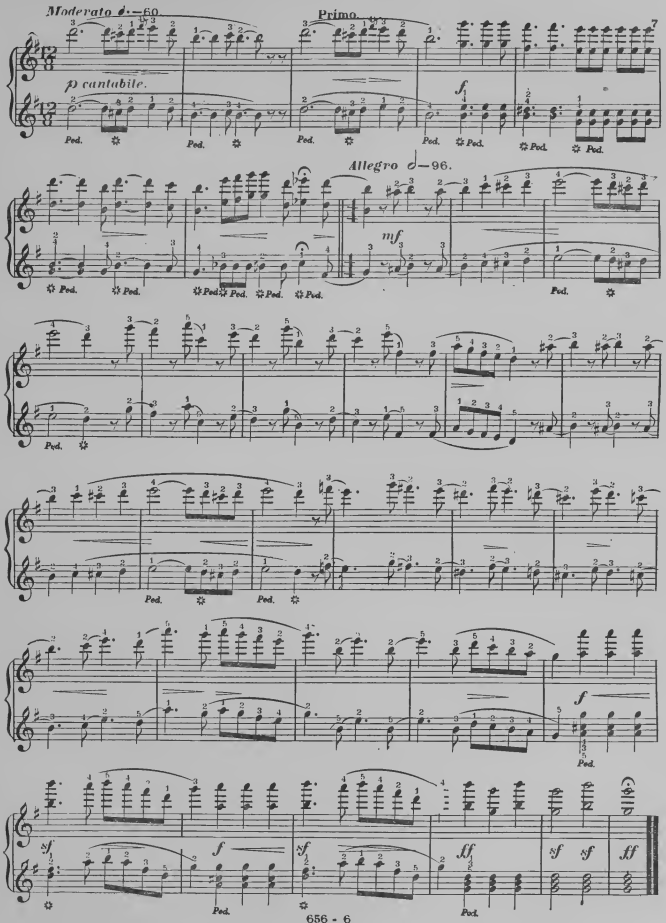
Andante ♩= 72.




Secondo.
Vivace.
Allegro ♩ = 138.
f
sf
p
Ped.

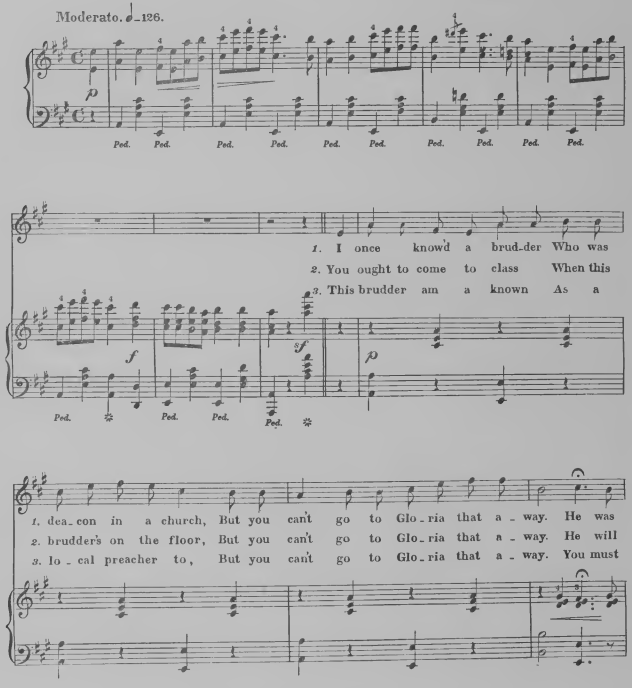

Vivace.
Primo.
Allegro ♩ = 138.
Ped.


Moderato ♩. = 60
p
Ped.
f
Allegro 𝅗𝅥 = 96.
p
cres.
f
ff
Ped.

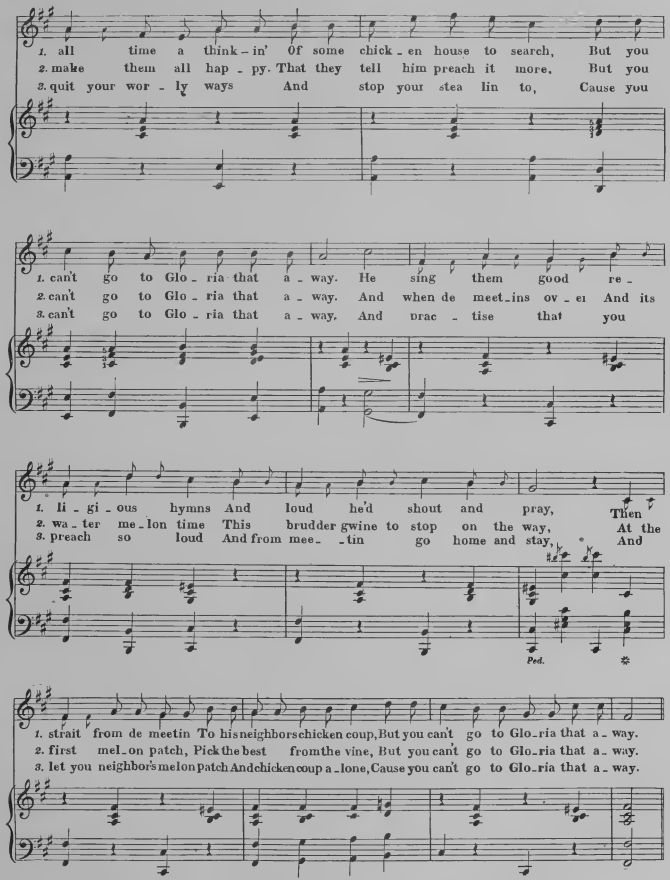

Moderato ♩.=60.
Primo.
p cantabile.
f
Ped.
Allegro ♩=96.
mf
sf
ff

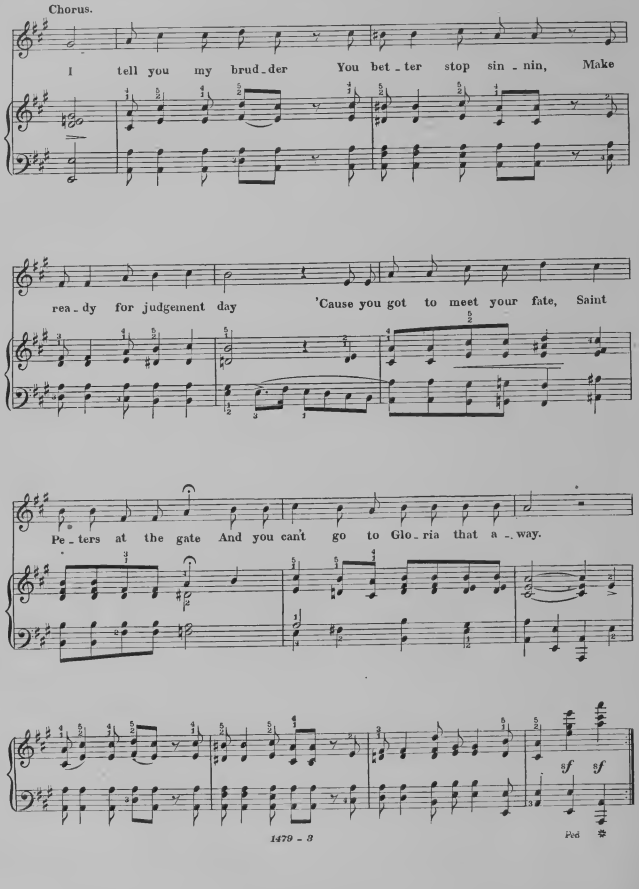
YOU CAN'T GO TO GLORIA.

John W. Boone.



1479-3
Copyright-Kunkel Bros. 1892


1. all time a think - in' Of some chick - en house to search, But you
2. make them all hap - py. That they tell him preach it more, But you
3. quit your wor - ly ways And stop your stea lin to, Cause you
1. can't go to Glo - ria that a - way. He sing them good re -
2. can't go to Glo - ria that a - way. And when de meet - ins ov - er And its
3. can't go to Glo - ria that a - way. And prac - tise that you
1. li - gi - ous hymns And loud he'd shout and pray, Then
2. wa - ter me - lon time This brudder gwine to stop on the way, At the
3. preach so loud And from mee - - tin go home and stay, And
Ped.
1. strait from de meetin To his neighbors chicken coup, But you can't go to Glo - ria that a - way.
2. first mel - on patch, Pick the best from the vine, But you can't go to Glo - ria that a - way.
3. let you neighbor's melon patch And chicken coup a - lone, Cause you can't go to Glo - ria that a - way.

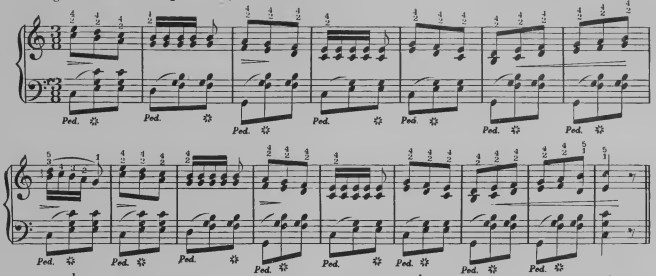

Chorus.
I tell you my brud_der You bet_ter stop sin_nin, Make
rea_dy for judgement day 'Cause you got to meet your fate, Saint
Pe_ters at the gate And you can't go to Glo_ria that a_way.
sf sf
Ped

Come to the Dance.

KOMME ZUM TANZ. *LA MANOLA.*

Music by P. Henrion.

Allegretto Moderato ♩. = 80.



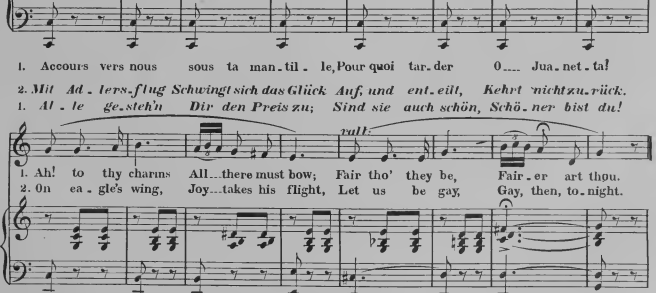
1. De l'A - ra-gon. de la Cas - til - le, Toi que l'on dit la plus gen-til - le.

2. *Lass nicht die Zeit Nutz-los ent-flie-hen; Pflück Ro-sen stets Eh sie ver-blü-hen!*
1. *Kom-me zum Tanz! Hoch schlagen Herzen, Sai-tenspiel bringt Tanzen und Scherzen.*

1. Come to the dance, Gay hearts are bounding, Lutes, cas - ta-nets, Sweet-ly are sounding;
2. Lose not the hour, Time trav-els fleet-ly; Cull pleasure's flow'rs While they bloom sweetly,

1. Accours vers nous sous ta man-til - le, Pour quoi tar-der O..... Jua-net-ta!

2. *Mit Ad - lers-flug Schwingt sich das Glück Auf, und ent-eilt, Kehrt nicht zu-rück.*
1. *Al - le ge-steh'n Dir den Preis zu; Sind sie auch schön, Schö-ner bist du!*



1. Ah! to thy charms All...there must bow; Fair tho' they be, Fair-er art thou.
2. On ea - gle's wing, Joy...takes his flight, Let us be gay, Gay, then, to-night.

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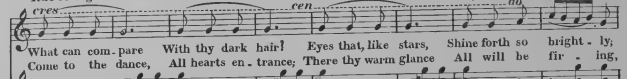
4 N'entends tu pas les fa - ran - do - les! Les vi - ves dan - - ses Es - pa - gno - les

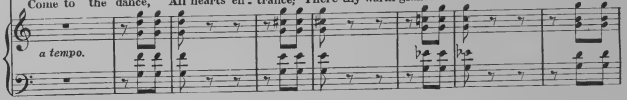
Komme zum Tanz! Kein Herz schlägt hier, Das sich nicht dir; Süsse, zu neigend,

Ru - ben - ge - lock, Schimmerd schwarz Haar, Au - gen voll Glanz, Her - zen be - sie - gend!



What can com - pare With thy dark hair! Eyes that, like stars, Shine forth so bright - ly;

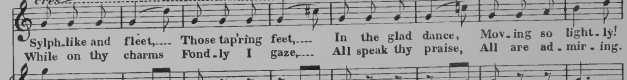
Come to the dance, All hearts en - trance; There thy warm glance All will be fir - ing,



Des Ma - no - las jeu - nes et fol - les Au loin chant - ant, dan - sant dé - jà!

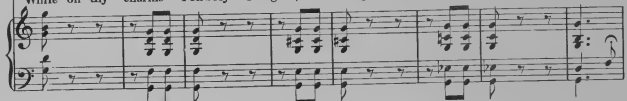
Hul - di - gend naht. In - nig an dich Stets schliess ich mich! Dir nur mich beugend,

Füsschen so zart, Nach Syl - phen - art, Zier - lich im Tanz Leicht du hin fliegend



Sylph - like and fleet, Those tap'ring feet, In the glad dance, Mov - ing so light - ly!

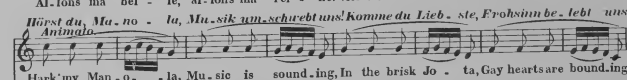
While on thy charms Fond - ly I gaze, All speak thy praise, All are ad - mir - ing.



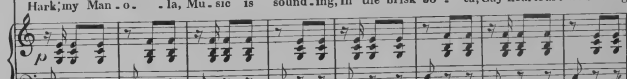
Al - lons ma bel - le, al - lons ma rei - ne! Vite au Pra - do! cha - cun est là

Hörst du, Ma - no - la, Mu - sik um - schwebt uns! Komme du Lieb - ste, Frohsinn be - lebt uns.

Animato.

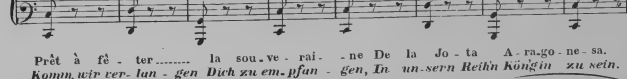


Hark, my Man - o - la, Mu - sic is sound - ing, In the brisk Jo - ta, Gay hearts are bound - ing,

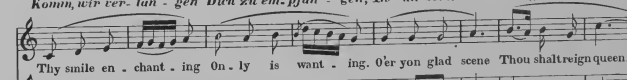


Prêt à fê - ter la sou - ve - rai - ne De la Jo - ta A - ra - go - ne - sa.

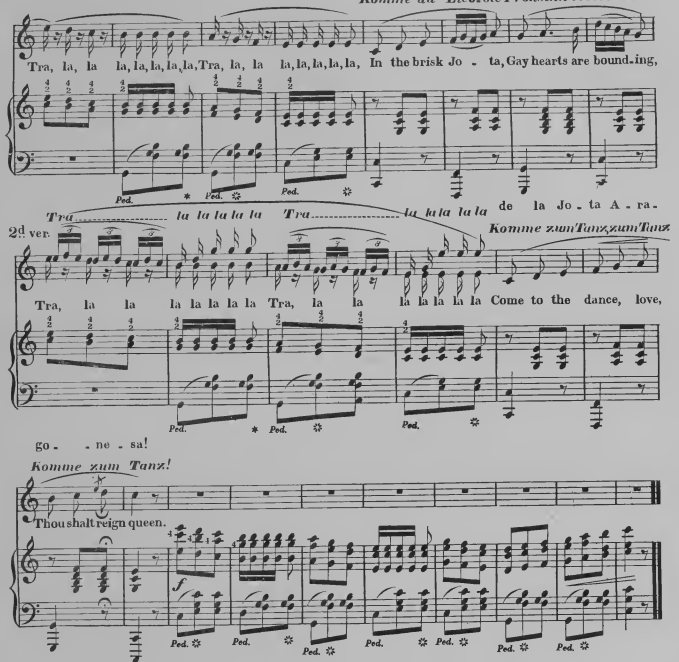
Komm, wir ver - lan - gen Dich zu em - pfan - gen, In un - sern Reih'n Königin zu sein.



Thy smile en - chant - ing On - ly is want - ing. O'er yon glad scene Thou shalt reign queen.



Prêt à fê - ter la sou - ve - rai - ne
Komme du Lieb - ste Frohsinn be - lebt uns



2.

Ne sais tu pas que la Murcie,
Que Grenade et l'Andalousie
Ont envoyé la plus jolie
Des Manolas pour la Jota!
Allons, enfant, la nuit nous gagne,
Déjà Madrid est en campagne,
Pour voir danser la fleur d'Espagne
Qui ne vaut pas ma Juanetta!

3.

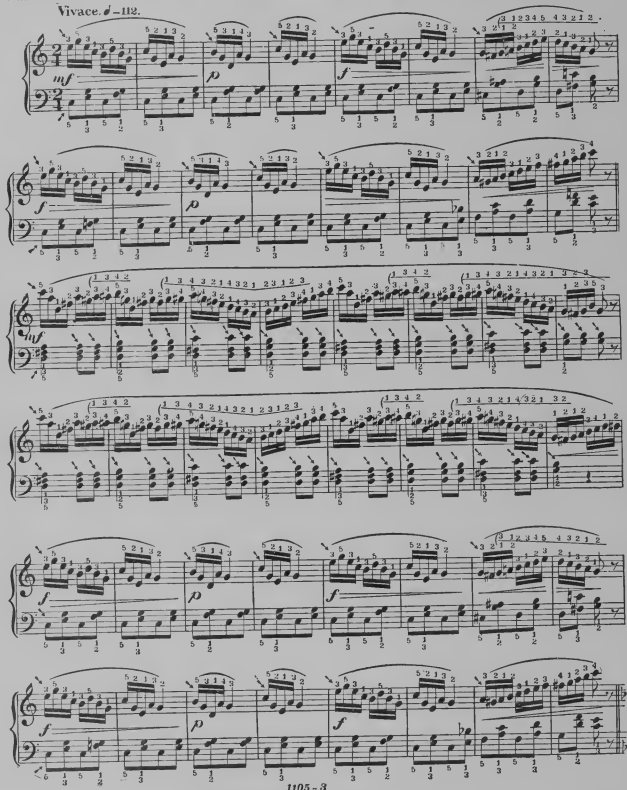
Mais tout se tait dans ta demeure,
La brise seule arrive et pleure
Dans les grands arbres qu'elle effleure,
Tout est silence et je suis là!
Quand une voix douce et gentille
Sortit du fond de la charmille
Soudain parut la jeune fille
Qui repondit oui, me voilà!

THE MERRY GO ROUND.

Notes and Chords marked with an arrow, ↘ must be struck with the wrist.

Carl Sidus Op. 202.

Vivace. ♩=112.



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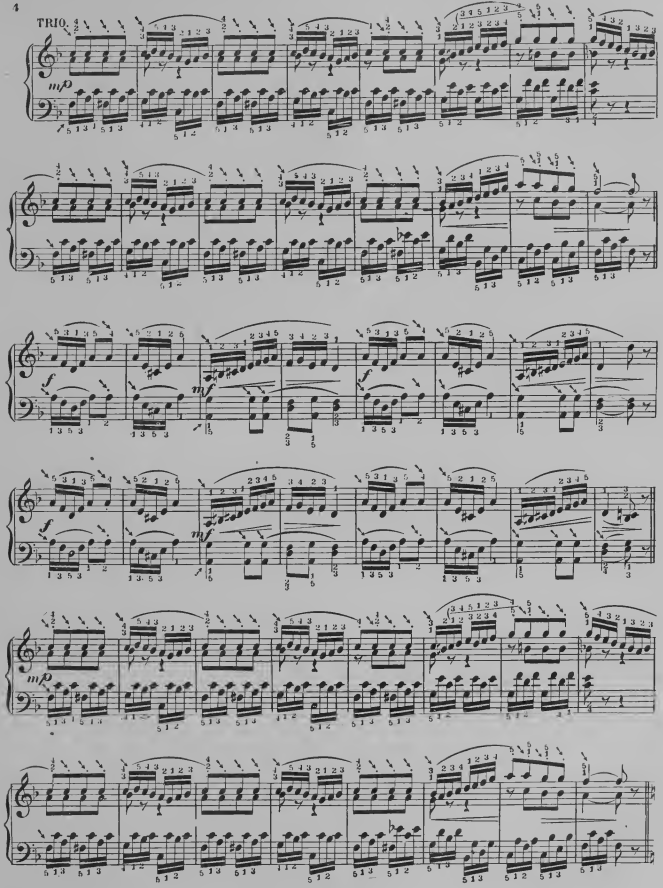
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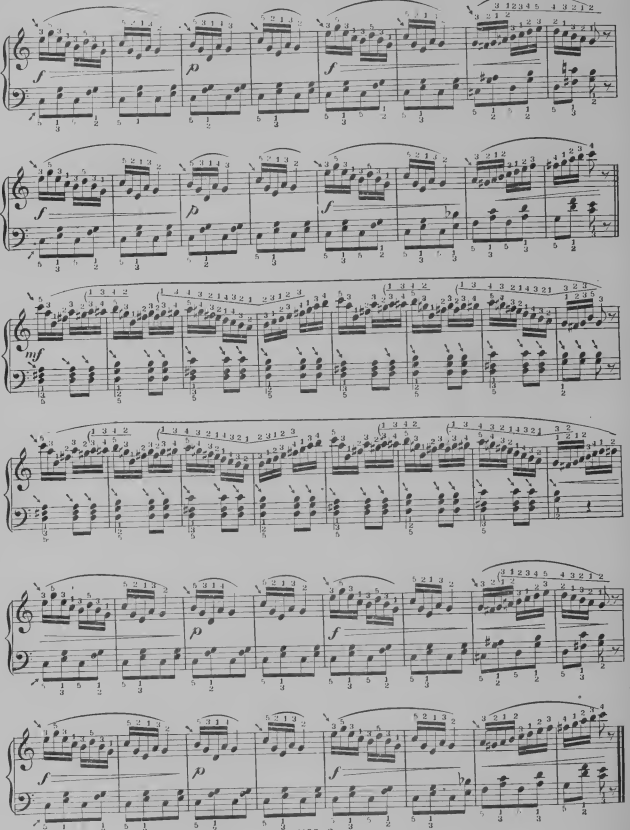

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LILLIAN RUSSELL'S VIEWS.

Lillian Russell has the following to say on the subject of a trio American songsters:

It must be admitted that there is some justification for the claim that conservatory opposition is a thing of the past, or very nearly so. We are to believe in the evidence of its decadence. I myself have much faith in the process of evolution, and I have been told that now seems to be lying fallow. What even in a musical field may not surely be sown in it! If only some man has done much in any one way for the sins of a new school of composers. So I will displace the glories of the past.

I am an American to my finger tips, and I shall be only too pleased if the new musical genius of Mozart be an American. Chauncey M. Depew, in a recent public meeting in New York, sent up a fervent petition for a superior American race of men. I echo that prayer. He meant and I mean a composer and singer who will break down the prejudices of the public, whose genius will scorn the beaten track, and whose children of fancy will brush aside the cobwebs of musical and other laws of modern music, and who will create instead of imitating. For such a man the world will fall down in genuflections of wealth and fame. But he will have to be a strong and self-reliant character to be lifted at last above the level of the original composers of a generation or a decade since. Success can only rest on a surer foundation than that of the imitators of some of young writers I have heard of, met, or know are building. That ability to write correct or even scholarly music does not constitute genius. It may even reach the plane of successful imitation, but it goes no further.

I am afraid young musicians are educated too much, that is, if the instruction be to produce correct work. The time to young man has become saturated with the music of the past, he is, if anything, handicapped in the task of giving musical music to the future. Of course I am speaking only of opera music. Not that I would i.e composer should neglect to become as assured with the music of all schools of opera, for one very excellent reason. Only by comparison will he be able to develop his own and be sure of avoiding plagiarism. Talent or genius is the keystone of success, and practical experience of the public acquaints its ultimate results, and I believe that the composer who is to startle the world of opera with something "new and original," as is always announced on "the bill of play," will strike out most decidedly for himself. A man must be a mayor of routine, duplication and inability to be able to write the music of a comic opera, and yet I believe that there are fifty men in this country who are capable to do this with greater or lesser degree of success. I have examined many scores of such writers and be pretty sure that my statement as above is within reason.

Why then, do we not have comic operas written by American?

Where is the librettist?

That's the rub! The librettist is lacking. He has always been lacking. He is shy. He is not to be found in any quantity, and the right librettist cannot seem to get together. Mind, I am not choosing to discuss certain American operas, which are not operas, but are musical farces or extravaganzas, and certain other American productions which, while operas, are open to question, both as to words and music.

It is the combination which other and accomplished means success, such as Gilbert and Sullivan achieved. When two men get together who can work in such a way as to synchronize each other's merits and abilities and gloss over each other's defects, then we shall have the opera which 60,000,000 people and 400 years of existence have failed to develop. Both men must be genuine and both men must be experienced enough to satisfy and pass the verdi t of the public on their work. By this I mean that they must be skilled enough to be able to weigh each musical number, each lyric, each situation, each climax, each episode as a new opera in order to judge, and find them not wanting.

Is this asking too much? Possibly. But until these demands are met we are not going to have the American opera. I am not saying these demands, nor does any one else, know enough about the question to speak or write intelligently upon it. I am simply voicing what I know to be the feeling of the amusement public.

A prima donna who is as distinctly American as I am—and proud of it with all my heart—is naturally interested in young musicians. Upon upon hour has I given up to the hearing of operas by native Americans. Patiently have I listened to music and librettos by the score, but there has always seemed something lacking. Merit I have found and plenty of it. But the desired happy combination has not yet been secured.

I would be delighted to produce the "American opera," but, alas, I have not yet found it and I have been looking for ten years or it. I have faith that it will come along some day. I am ready for it when the public is ready for it. The genesis of the American opera will be an event. Arise, composer and author! I would like to crown thee with wreaths of laurel.

WORLD'S FAIR CONCERTS IN JULY.

July 7, 8, 10.—Concerts by New York Liederkranz, conductor, Heinrich Zollner. Music Hall.

July 11.—Concert by Cleveland Vocal Society; conductor, Alfred Arthur. Music Hall.

July 12, 13, 14.—Festival by second section of representative choral societies of the Western States. Three concerts in Festival Hall; massed chorus of 1,000; orchestra of 200; organ and eminent soloists.

July 15.—"Utrecht Jubilate," Handel; "Saint Paul," First Part, Mendelssohn.

July 17, 18.—"A Sängerbild Sure," Bach; selections, Wagner.

July 14.—"Judas Maccabæus," selections, Handel; "Requiem Mass," selections, Berlioz.

(Note—For the Festivals, June 21 to 25, July 12 to 14, and for both performances of "The Messiah," and the "St. Matthew Passion," Edward Lloyd, tenor, of London, has been engaged.)

July 20.—Concert by Junger Männerchor, Philadelphia. Music Hall.

July 20, 21, 22.—Festival by American Union of Swedish Societies. Festival Hall.

July 27, 28.—Festival by United Scandinavian Societies. Festival Hall.

(Following the festival in July of the second section of representative Western Choral Societies, there will given in Music Hall symphony concerts, including those of the arts, and a journal let of varied and eminent experience. Personally he was a gentleman possessed of many charming traits, and purely and unopposed to a fault.

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Turkish Village, 300 x 400.
German Village, 225 x 700.
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Javanese Bazaar.
Hagenbeck Animal Show.
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W. D. Armstrong, of Alton, gave his second organ recital of the season at St. Paul's Episcopal church there. He gave a program of well selected numbers which were rendered in a masterly manner, proving Mr. Armstrong thoroughly at home with organ playing and execution. He was assisted by Mr. J. M. Porteous in several admirably sung numbers.

Von Bulow.—This eminent man is not in good health, though he still directs the Philharmonic concerts in Berlin. He is described as "looking much exhausted." When he attempted to address the audience at the close of the performance, his voice was so weak that he could not be understood even by those quite near the platform. It is not the first of a man who has recovered his health.

The Mendelssohn Quintette Club will resume its concerts in Chickering Hall. The members will be Geo. Hoerlch, violin; Louis Meyer, viola; V. schaupp, 2d violin; F. Wuerth, cello, and Victor Ealing, double bass. The name of the club will be changed.

Oscar Bollman's youngest heir and pride, a beautiful baby boy, took the prize at the baby show. Like the father, he promises to capture what he starts after.

Miss Louie Thompson, daughter of F. D. Thompson, sang with great success in Boston, where she has been studying the past two years with Mme. Rudersdorff.

Mrs. Birdie Black-West has a little daughter and has named her Katharine Brafiard, after her old teacher.

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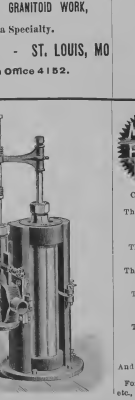

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